

# *The Essence of Kung-fu* **TAIKI-KEN**

*by Kenichi Sawai*



Sawai **TAIKI-KEN:** The Essence of Kung-fu



Japan Publications, Inc.



## TAIKI-KEN

Chinese hand-to-hand fighting—called *ch'üan-fa* in Chinese and *kempo* in Japanese—is very ancient. There are some people who argue that it originated in the religious disciplines of the Buddhist patriarch Bodhidharma, who traveled to the Chinese temple called the Shao-lin-ssu, in the sixth century. Although this is no more than an unsubstantiated legend, it seems certain that some kind of Chinese hand-to-hand combat was beginning to develop in that early period. During the centuries that followed, these combat techniques were the subject of study and refinement. They have been passed down in various traditions to the present time. The most famous of the schools of the Chinese martial arts are the Shao-lin-ch'üan, Ta-chi-ch'üan, Hsing-i-ch'üan, and Pa-kua-ch'üan. The Taiki-ken discussed in this book evolved from Hsing-i-ch'üan.

During World War II, the author became the first non-Chinese ever to study with the great Chinese martial-arts specialist Wang Hsiang-ch'i. After he returned to Japan, the author received Wang's permission to set up a martial-arts school of his own.

The basic principle of Taiki-ken is to leap toward an attacking opponent and simultaneously to defend yourself and down him with a powerful attack. Taiki-ken lacks the mild qualities of sports, since it assumes that, if the person does not down his opponent with an effective attack, he will be quickly downed himself. But rashness is out of place even in the necessarily speedy actions of Taiki-ken. The ability to make one attack spell defeat for the opponent only develops when the individual is able to manifest the powers he derives from mastering the spiritual and technical aspects that Chinese martial-arts specialists have perfected over the centuries.

The most important part of the study of Taiki-ken is the theory of *ki* (pronounced *ch'i* in Chinese). *Ki* is an explosive power that must be instantaneously and unconsciously manifested by the entire body at the moment of attack or defense. Without the power of *ki*, the ability to overcome an opponent with a single attack cannot be expected. In Taiki-ken, training begins with standing Zen discipline, by means of which the individual develops the power of *ki* within himself. In addition to standing Zen, Taiki-ken employs two other training methods, called *hai* and *neri*, which cultivate the ability to use the power of *ki* when actual combat makes its

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## Preface

Never in its history has budo, the martial way, prospered so much as it has in the three decades that have passed since the end of World War II. Today many different kinds of combat techniques are taught in many place throughout the world. But I am puzzled by at least one aspect of this phenomenon: among the styles of budo currently fashionable, there are things that can on no account be considered combat techniques. Because television and the motion pictures carelessly pass off any kind of fighting as oriental martial arts, I find myself at a loss to know what the word *budo* means today. But, leaving the question of quality aside, I can say that it is a good thing that many people are now learning the martial arts in one form or another and are putting into practice in their own lives and ways of thinking some of the good points of budo.

Nonetheless, it is wrong to sacrifice or distort the true nature or the content of the combat techniques solely for the sake of introducing them to larger numbers of people. It is true that each age must develop its own interpretation of budo, but such interpretations must not diverge from the basic nature of the martial way. And I believed that budo as taught today can often be said to have gone too far. If each practitioner of the martial arts does not stop bowing to the times for the sake of spreading his own individual teaching and devote serious thought to the true nature of budo itself, there can be no development for the martial arts in the future.

Fundamentally the martial arts are matters of severity and gravity because, in the past, their very practice involved risk of life and limb. People who engaged in them often found themselves on the brink of death. Today, of course, there is little risk of life involved in the martial arts, but this does not mean that their essential nature has altered. Even though the martial arts today are treated as sports, the people who practice them must never forget the element of severity based on the risk of life. Furthermore, instructors must bear this nature in mind always. Men who use teaching of the martial arts as no more than a way to make a livelihood, who try to sell martial techniques piecemeal for their own advantage, or who use their knowledge for the sake of selfish gain contribute nothing to the growth of budo.

While I was on the front lines of the fighting in China during World War II, I learned the nature of human life. At the same time, I learned the true value of *ch'üan-fa* (*kempo*) as a result of being able to study with Wang Hsiang-ch'i, the greatest *ch'üan-fa* expert in China of his time. Although before meeting him I had developed self-confidence in the martial arts—especially kendo and judo—Wang taught me the greatness of true budo.

Wang Hsiang-ch'i's teaching method required immense amounts of time and would be considered highly ineffectual in these days of unquestioning faith in rationalist ways of thought. For instance, the development of *ki*—the subject of much of this book—was taught by means of a long and, to a young and impatient man like me, arduous method of repeating standing Zen for years until the individual developed the power of *ki* from within his own body. But now, after thirty



years have passed since I parted with him, I have come to realize the meaning of Wang Hsiang-ch'i's teaching because throughout that time I have believed in them and have put them into practice.

In other words, understanding the martial arts requires a long time in which the individual must perfect his techniques and become convinced of their value and effectiveness. No amount of rationalism or scientific thinking can produce the effect needed. The person who would pursue the true nature of the martial arts cannot hope to understand what he is doing if he is concerned with which training methods are progressive and which are old-fashioned, for the only method is to throw oneself into the martial arts with total devotion and to cultivate both one's body and one's ki.

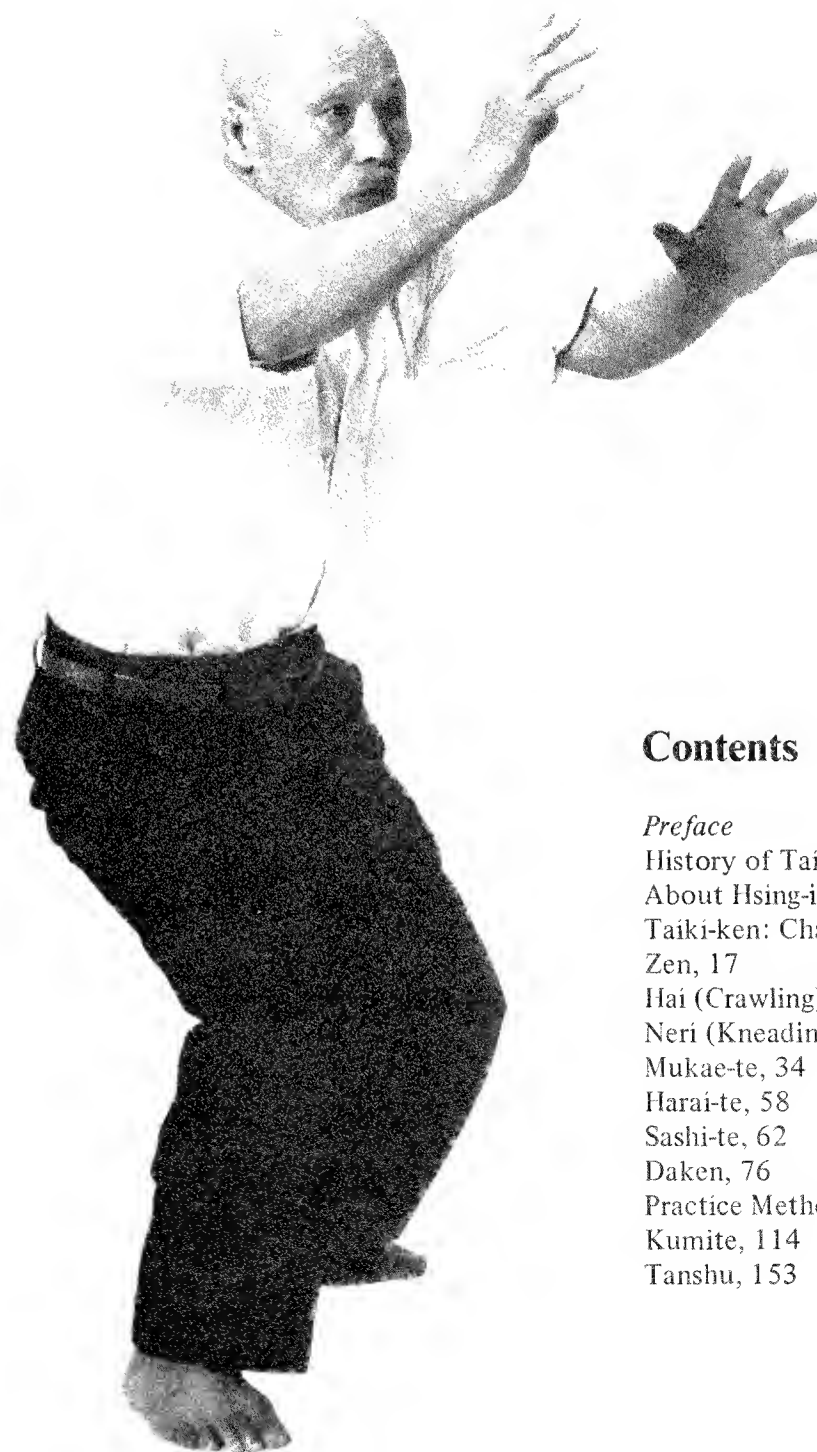
Because I feel this way, after I left China, I continued my own training but made no effort to teach others or spread this particular approach to the martial arts. During this long time, a number of people have become convinced that my approach is right, however, and have joined me in training. Lately the number of such people has grown and now even includes people from other countries. Still I have no intention of opening a training hall or of teaching in the manner of an ordinary instructor.

When Japan Publications, Inc., asked me to produce this book, I hesitated, since I wondered if it were possible to explain in text and photographs my kind of kempo, which must be learned and mastered with the body. In addition, I entertained doubts about the value of martial arts learned from books. But then I reconsidered. First, I thought that perhaps there are people who can understand the true meaning of something from no more than examining a photograph. Then, realizing that the conditioning of my internal organs resulting from Taiki-ken has enabled me to live to a ripe old age in good health, I saw that my knowledge might help others enjoy the same good fortune. And these considerations caused me to decide to go ahead with the writing and publishing of this book.

In closing, I should like to take the opportunity to express my gratitude to two groups of people who assisted me in this project. First, my fellow trainees in Taiki-ken: my son-in-law Yoshimichi Sato; my eldest son, Akio Sawai; Mikio Goto; Kazuo Yoshida; Norimasa Iwama; Yukio Ito; Masashi Saito; Yasuo Matsumura; Mitsuo Nakamura; Jan Kallenbach; and Roland Nansink. Second the cameraman, Hideo Matsunaga, and Chikayoshi Sanada, who was in charge of the editorial work.

March, 1976

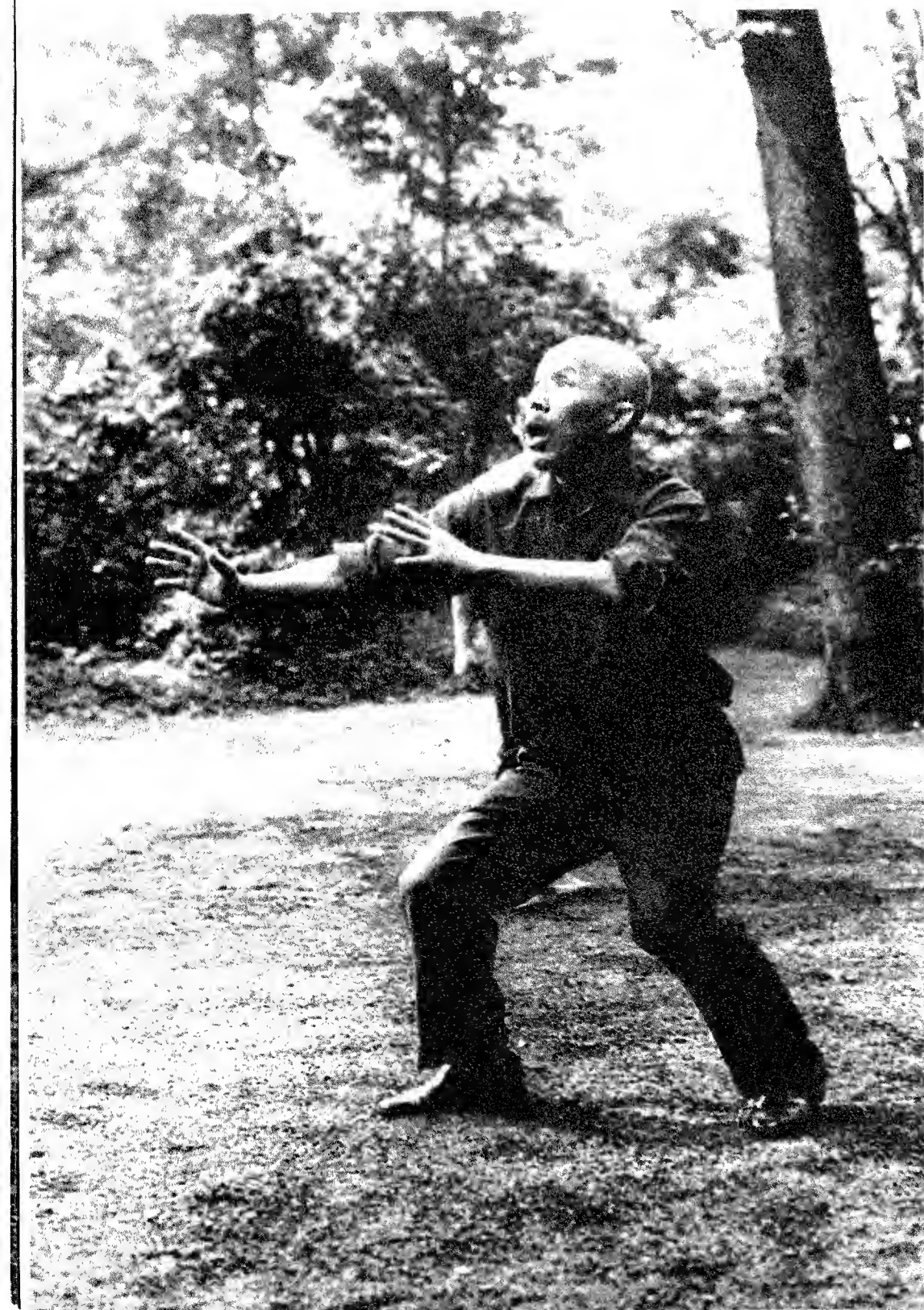
Kenichi Sawai



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## History of Taiki-ken

The tradition that the Chinese martial arts began with the practices of the Indian Buddhist priest and mystic Bodhidharma, who came to the Chinese temple Shao-lin-szu in the sixth century and who is considered the founder of Zen, is without substantiation. Nonetheless, since many martial arts are still called by the name Shao-lin-szu, it is likely that martial training at that temple is of great antiquity.

Hand-to-hand combat (ch'üan-fa in Chinese and kempo in Japanese) is one of the most important of the many Chinese martial arts. The minor varieties of kempo are virtually numberless, but some of the most famous of the schools into which it has gradually been divided are Shao-lin-ch'üan, T'ai-chi-ch'üan, Hsing-i-ch'üan, and Pa-kua-ch'üan. Taiki-ken, the subject of this book, has developed from Hsing-i-ch'üan.

Chinese hand-to-hand combat schools may be divided into two major categories: the inner group and the outer group. Hsing-i-ch'üan, T'ai-chi-ch'üan, and Pa-kua-ch'üan belong to the inner group, whereas Shao-lin-ch'üan belongs to the outer group. Though there are problems inherent in the very act of making such a division, an understanding of the difference between the inner and outer groups is of the greatest importance to an understanding of Chinese hand-to-hand combat in particular and of all the martial arts in general.

In the schools of the outer group, practice is devoted to training the muscles of the body and to mastering technical skills. On the surface, this method seems to produce greater strength. Since the techniques themselves can be understood on the basis of no more than visual observation, they are comparatively easy to learn. The schools of the inner group, however, emphasize spiritual development and training. They develop progress from spiritual cultivation to physical activity. In general, the inner schools give a softer impression than the outer schools; but training in them requires a long time, and mastery of them is difficult to attain.

It is generally said that Hsing-i-ch'üan was originated by a man named Yüeh Fei, but there is nothing to prove this attribution. Later a man named Li Lo-neng of Hupei Province became very famous in Hsing-i-ch'üan combat. His disciple Kuo Yün-shen became still more famous for his overwhelming power. It is said that of all the men who participated in combat bouts with him only two escaped death. These two were his own disciple Ch'e I-ch'i and Tung Hai-chuan of the Pa-kua-ch'üan School. Kuo Yün-shen himself killed so many martial-arts specialists from various countries that he was imprisoned for three years. While in prison he perfected the mystical technique that is known as the Demon Hand.

With the appearance of Kuo Yün-shen, the fame of Hsing-i-ch'üan spread throughout China. Other outstanding specialists in this tradition include Kuo Shen, Li Tien-ying, and Wang Hsiang-ch'i. Wang was the founder of Ta-ch'eng-ch'üan – in this capacity he is known as Wang Yü-seng – and was my own teacher. Sun Lu-t'ang, a disciple of Li Tien-ying, saw the elements shared in common by Hsing-i-ch'üan, Pa-kua-ch'üan, and T'ai-chi-ch'üan and developed a school consolidating all of them. Lu Chi-lan, who was a student at the same time as Kuo Yün-

shen, accepted the teachings of Hsing-i-ch'üan in their pure form, passed them on to his disciples Li Ts'un-i, who in turn passed them on to his disciple Hsiang Yun-hsing. In this way, a conservative school was established.

Three strains have developed since the time of Kuo Yün-shen within the larger Hsing-i-ch'üan school: the conservative strain of Li Ts'un-i, the Hsin-i branch of the Ta-ch'eng-ch'üan of Wang Hsiang-ch'i, and the conservative strain of Sun Lu-t'ang. In a two-volume work entitled - *Hsing-i-ch'üan*, Sun Lu-t'ang has written in detail about Wang Hsiang-ch'i.

The Hsin-i group, as I have indicated, is another name for the Ta-ch'eng-ch'üan, which is a subgroup founded within Hsing-i-ch'üan by Wan Hsiang-ch'i. I can explain the origin of the name Ta-ch'eng in the following way. Wang Hsiang-ch'i believed that the power of the mystical techniques of Kuo Yün-shen was to be found in a force called *ki* in Japanese (the word is pronounced *ch'i* in Chinese; for further explanation, see p.14). He also believed that, unless a person learns to control and use *ki*, he cannot master any of the combat techniques. In order to develop the needed mastery, Wang concentrated on standing Zen meditation. In combat with another person, the man who can control *ki* and manifest it to the extent required has attained an understanding of the kempo of Wan Hsiang-ch'i. Such attainment is called *ta-ch'eng* in Chinese (the same characters are read *tai-sei* in Japanese). This is the reason for using *ta-ch'eng* in the name Ta-ch'eng-ch'üan.

I met Wang Hsiang-ch'i while I was working in China. He was a small man with a most ducklike walk. But he was extremely difficult to study with. When people came wanting to learn his system, he ignored them. They had no recourse but to observe his actions and, practicing together, try to imitate his techniques. Fortunately, being a foreigner, I was able to ask questions and do things that would have been considered very rude in another Chinese.

Since at the time I was a fifth dan in Judo, I had a degree of confidence in my abilities in combat techniques. When I had my first opportunity to try myself in a match with Wang, I gripped his right hand and tried to use a technique. But I at once found myself being hurled through the air. I saw the uselessness of surprise and sudden attacks with this man. Next I tried grappling. I gripped his left hand and his right lapel and tried the techniques I knew, thinking that, if the first attacks failed, I would be able to move into a grappling technique when we fell. But the moment we came together, Wang instantaneously gained complete control of my hand and thrust it out and away from himself. No matter how many times I tried to get the better of him, the results were always the same. Each time I was thrown, he tapped me—lightly—on my chest just over my heart. When he did this, I experienced a strange and frightening pain that was like a heart tremor.

Still I did not give up. I requested that he pit himself against me in fencing. We used sticks in place of swords; and, even though the stick he used was short, he successfully parried all my attacks and prevented my making a single point. At the end of the match he said quietly, "The sword— or the staff— both are extensions of the hand."

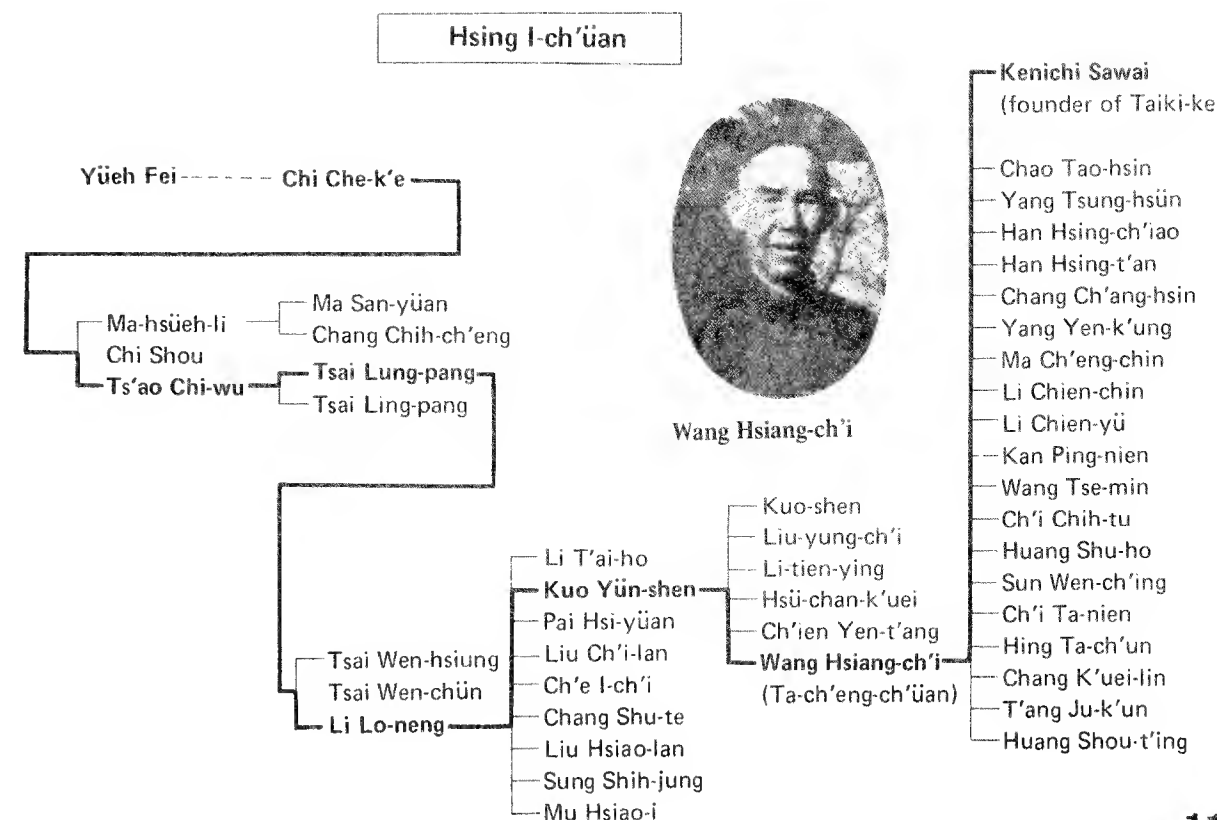
This experience robbed me of all confidence in my own abilities. My outlook, I thought, would be very dark indeed, unless I managed to obtain instruction

from Wang Hsiang-ch'i. I did succeed in studying with him; and, acting on his advice, I instituted a daily course in Zen training. Gradually I began to feel as if I had gained a little bit of the expansive Chinese martial spirit.

Later, after I had mastered Ta-ch'eng-ch'üan, I founded another branch of combat training, which I call Taiki-ken. (This is the Japanese reading of T'ai-ch'i-ch'üan. Since I am Japanese, I shall use the Japanese reading throughout this text.) As a foreigner, I was able to gain the permission of Wang Hsiang-ch'i to substitute characters in the name of his school of kempo to form the name for my own school. And this is the way the name Taiki-ken came into being.

I am proud to be part of a martial-arts tradition as long as that of Ta-ch'eng-ch'üan. Whenever I think of the past, I see Wang Hsiang-ch'i and hear him saying, "No matter if you hear *ki* explained a thousand time, you will never understand it on the basis of explanations alone. It is something that you must master on your own strength."

My course of training in China was arduous and long— eleven years and eight months. When World War II ended, I returned to Japan. Once in my training hall in Japan, I was suddenly surprised to feel something that I suspected might be the *ki* of which Wang Hsiang-ch'i used to speak. This surprise was the rebeginning of Taiki-ken, to which I intend to devote myself for the rest of my life.





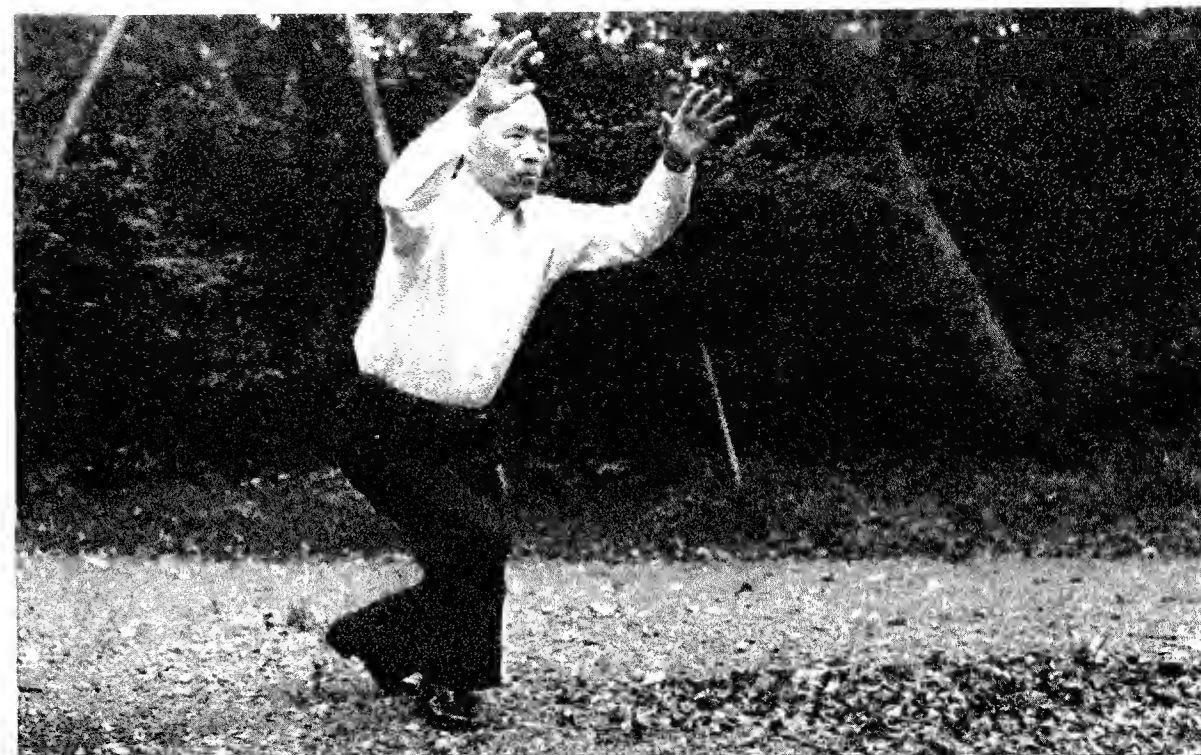
## About Hsing-i-ch'üan

I should like to add more details to the explanation I have already given of Hsing-i-ch'üan in the discussion of the history of Taiki-ken. Hsing-i-ch'üan (also known as Ksin-i-ch'üan) is said to have been originated in the Sung period (tenth to thirteenth century) in China by a man named Yüeh-fai, though there is nothing to prove this. From the late Ming to the early Ch'ing period (about the second half of the seventeenth century), in province of Shansi, there appeared a great expert in the use of the lance; his name was Chi Chi-ho. By about this time, the basic nature of Hsing-i-ch'üan was already determined. The tradition was inherited and carried on by Ts'ao Chi-wu and Ma Hsüeh-li. In the Ch'ing period (which lasted from 1644 until 1912), Tsai Neng-pang and Tsai Ling-pang became disciples of Tsao Chi-wu. Lin Neng-jan, who lived in Hopei province, heard rumors about Tsai Neng-pang and decided to study with him. In his late forties, Li Neng-jan became so skillful and powerful that he was called "divine fist." His skill and speed were so great that opponents never had a chance to come close to him. After he returned from the place in which he had been studying to his home province of Hopei, he concentrated on training disciples, with the consequence that Hopei Hsing-i-ch'üan became famous throughout China. He had many disciples, but among them Kuo Yün-shen was the most famous. He was said to have no worthy opponents in the whole nation. Kuo Yün-shen was especially noted for his skill in a technique called the peng-ch'üan, with which he was able to down almost all comers. In one bout, he employed this technique and killed his opponent, with the result that he was thrown into prison for three years. He continued his training during his period of incarceration and is said to have developed his own special version of the peng-ch'üan at that time. Since he was chained, he was unable to spread his arm wide. His shackles made it necessary for him to raise both arms whenever he raised one. Ironically, the apparent inconvenience enabled him to develop a technique that was at one and the same time an attack and a steel-wall defense. He learned to maintain a sensible interval between his own body and his opponent and to counter attacks and immediately initiate attacks. It took him the full three years of his term in jail to perfect this technique. Although he was not a big man, Kuo Yün-shen was very strong. Once a disciple of another school of martial arts asked Kuo to engage in a match with him. Kuo complied with the man's wish and immediately sent him flying with one blow of his peng-ch'üan. The man rose and asked for another bout. Once again Kuo did as he was requested, but this time the man did not rise, because one of his ribs was broken.

The study of Hsing-i-ch'üan involves first basic development of ki through Zen then the study of the Chinese cosmic philosophy called T'ai-chi-hsüeh, which originated as a system for divination and reached full development during the Sung period. The physical aspects of training involve five techniques called the Hsing-i-wu-hsing-ch'üan: the p'i-ch'üan (splitting fist), peng-ch'üan (crushing fist), tsuan-ch'üan (piercing fist), p'ao-ch'üan (roasting fist), and the Kuo-ch'üan (united fists) plus a fifth that is an advanced application technique called the lien-huan-ch'üan (connected-circle fist). As a person practices using these techniques in

training sessions and bouts with opponents, he gradually learns which suits him best. Hsing-i-ch'üan is further characterized by forms (*hsing* in Chinese and *kata* in Japanese) based on the instinctive motions of twelve actual and mythical animals: dragon, tiger, monkey, horse, turtle, cock, eagle, swallow, snake, phoenix, hawk, and bear. The very name *Hsing-i-ch'üan* means that it is the ability to use these motions without conscious consideration that gives the system its meaning. The practitioner of Hsing-i-ch'üan must use the forms automatically and without reference to his conscious will. The point that sets Hsing-i-ch'üan most clearly apart from other martial arts is related to this theory, for in Hsing-i-ch'üan training, no matter how thoroughly a person may have mastered the techniques, if he is unenlightened about the basic meaning of the forms, his efforts are wasted. People striving for progress in the martial arts must be aware of this point and must keep it in mind throughout their daily practice.

Relations between opponents in Hsing-i-ch'üan are especially distinctive in three respects. First, since there is no way of knowing what kind of attack the opponent will try, Hsing-i-ch'üan does not prescribe such things as maintaining fixed distances and employing kicking techniques. Instead, the individual must always move toward his opponent and counter his moves as he attacks. Second, since defense must always be perfect, in Hsing-i-ch'üan, one arm is always used for defense purposes (it may be either the *mukae-te* or the *harai-te* method; see pp.34 and 60). Third, there is no strategy, and no restraints are used in Hsing-i-ch'üan matches. Since the individual's body must move naturally, easily, and rapidly in conformity with the opponent's movements, there is no time for mental strategy. Nor is there any need for restraining the opponent with one hand while kicking. At all times, maintaining a perfect defense, the person must conform to the motions of his opponent. This, as I have said, leaves no time for mental strategy.



## Taiki-ken: Characteristics

The principle of ki, without which there could be no Taiki-ken, is not especially difficult. Though there are differences in its strengths, ki is found in every one. Students of the martial arts attempt to train their ki to the point where, upon coming into contact with an opponent, they can give full manifestation to it. This is only as it should be, since there would be no meaning in training, no matter how assiduous, if the individual found himself incapable of bringing forth his ki at the moment of need.

There is no method for ensuring the ability to call upon the strength of ki, but standing Zen as practiced by specialists in the martial arts in China and as employed in Ta-ch'eng-ch'üan and Taiki-ken, can develop a capability to do so. Standing Zen calms the nerves, sharpens the perceptions, and regulates the breathing. When a person begins standing Zen, his mind is clouded with all kind of thoughts. Soon, however, he will experience pain in his hands, feet, or hips. When this happens, all of his thoughts concentrate in the part of the body that hurts, and he is unable to think of anything else. The pain figuratively removes the hurting part of the body from the realm of sense perception. As one continues to suffer discomfort of this kind for a period of years, one cultivates the ability to derive great refreshment from standing Zen. Before one is aware of it, the power of ki begins to grow to maturity.

I suffered when I practiced standing Zen with my teacher Wang Hsiang-ch'i and wonder what good such practice would ever do me. When I felt this way, Wang would tell me, "Even if I explain it to you hundreds of times, you will not understand ki; it is something that you must experience yourself." Today I tell my own students the same kind of thing. I one finds it impossible to cultivate ki in himself through Zen training he will never be able to cultivate it in himself. It is because ki is not mastered easily that it is of immense value.

In spite of the difficulty of explaining the profound meaning of ki in words, I think I can make something of its nature clear by referring to the spinning of a child's top. A top that turns rapidly about its axis, seems to be standing still, but anything that comes into contact with its whirling sides is sharply and forcefully dashed away. A practitioner of the martial arts who generates the power of ki is like the spinning top. Though from the outside he seems perfectly calm and still, an opponent who comes into contact with him is immediately driven away by the force of the man's ki.

There are no fixed forms in Taiki-ken. Although this book presents methods of defense and attack they are only examples of the kinds of attacks and defenses that are possible. Practicing to perfect Zen and *hai* (see p.24) constitute the basis of training. When one comes into contact with an opponent, one's body must be able to move with complete freedom. Forcing large and small people to practice the same forms is meaningless. Furthermore, excess attention to forms only kills freedom of motion. Taiki-ken aims at allowing each individual to use the body motions that suit him. This is both the outstanding merit and one of the greatest difficulties of Taiki-ken. A person only begins to bud as a true practitioner of martial arts of the inner school when he is able to employ the movements that are

inherent in his own body. It is because Taiki-ken allows the person to evolve his own forms of motion that it is sometimes referred to as lacking, yet having, forms.

One of the important points in Taiki-ken training is the disassociation of the body parts; the arms must be trained to act on their own and alone. The same is true of the feet and legs. This is connected with the lack of fixed forms in Taiki-ken. For instance, there are no such things as right positions or left positions in Taiki-ken. The arms are antenna constantly sensitive to what can be done for the sake of protection. The hips are like the earth in that they provide stability. It is true that sometimes we employ training in lowering and raising the hips, but this is only for the sake of developing flexibility. There are no definite hip techniques, because a person whose body is trained and flexible can use his hips as he needs to. Generally, the steps taken in Taiki-ken are small; it has been said that among the great men of Taiki-ken there are none with wide strides.

Defense and attack constitute all of the hand work in Taiki-ken. The two techniques for the hands are called mukae-te, and harai-te. In the former, one uses the inside of the arm to block the opponent's arm and to pull it inward. In the latter, one uses the outside of the arm to parry the opponent's techniques. It is further important to know how to move from mukae-te to harai-te.

For the sake of discussion, I assume that the word arm means everything from the shoulder to the fingertips. When a person stands as shown in Fig. A, Taiki-ken practice assumes that the arm will move like the antenna of an insect. Whether to defend oneself by blocking with the innerside or with the outside of this antenna will be determined naturally when the opponent attacks. The arm must act independently on its own; the defense involving it is not a matter of the eye or the head. It is important to remember that, when the right hand rises or lowers, as in Fig. A, the left hand must move with it as reinforcement (what is called *soe-te*). For example, if the right hand is unsuccessful in blocking the opponent's attack, the left hand must be ready to block on its own.

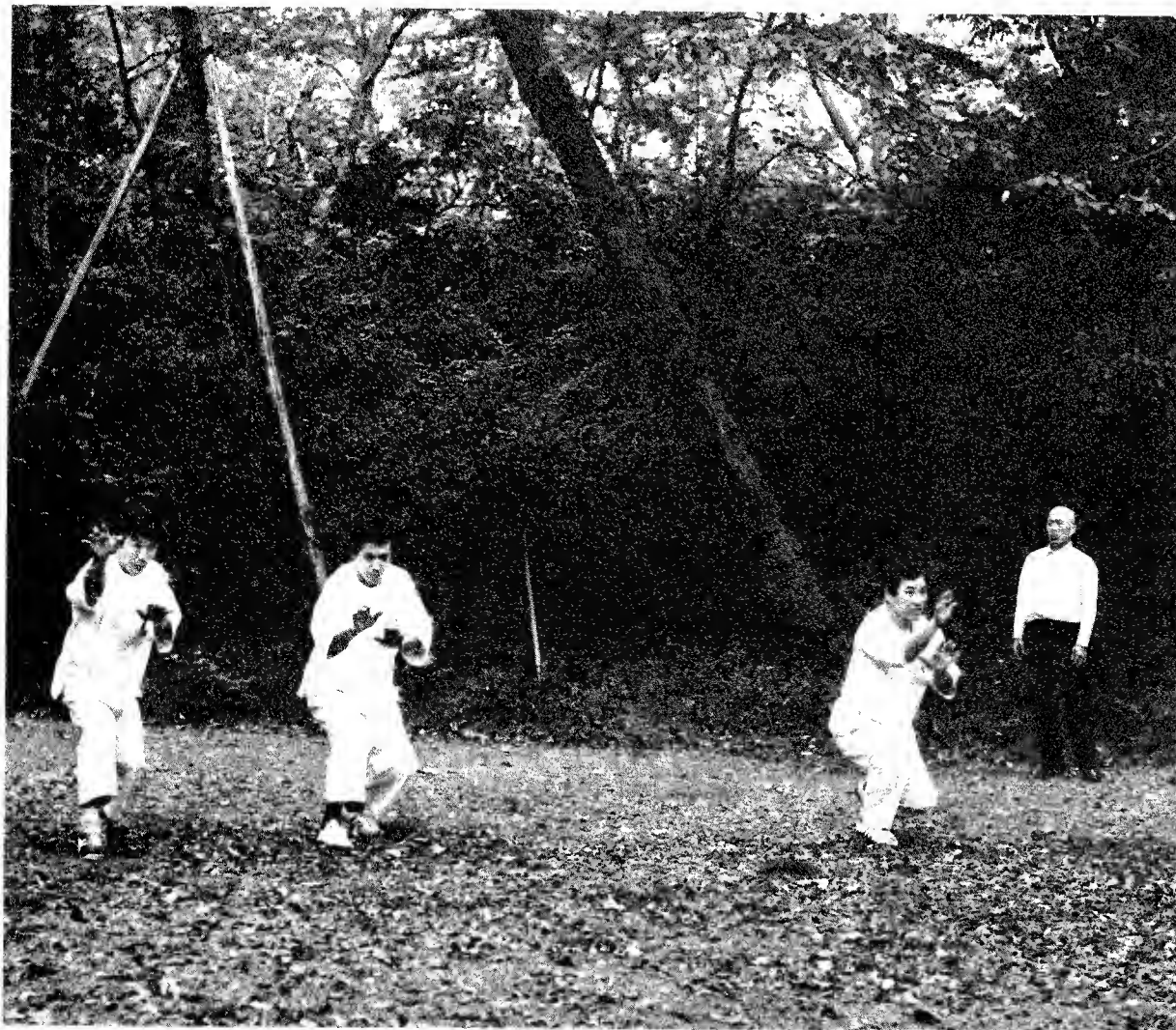




Of course the entire body must respond to the motions of the arm-antenna. If the arm lowers, the hips must be lowered at the same time. If the arm advances, the hips must advance too. Allowing the motion of the body to follow the motion of the arm, greatly increases the power of the arm. All people who practice Taiki-ken must constantly keep this characteristic use of the arm in mind as they train.

It is good to conduct Taiki-ken training out of doors. A training hall is unnecessary. It is wrong to feel that facilities of this kind are prerequisites of practice. Out-of-doors training, especially in the woods in the morning is best because a setting of this kind enables one to learn many things from nature. Since martial arts are matters of gradual, personal growth, daily training in a natural setting is the one and only way to true progress.

I sometimes compare a life of training in the martial arts to a tree. When a person is young, strength fills his body and enables him to withstand any amount of training. This is like the thick, strong trunk of the tree. But as one grows older, one becomes less durable, just as the branches of a tree grow smaller toward the top and finally become slender twigs that shake in the wind and that can be easily broken.



## Zen

In Japan the most widely practiced Zen discipline is *zazen*, or seated meditation. But the Chinese practitioners of the martial arts often use a standing Zen devised to reinforce the person's inner power and to enable him to generate sudden, violent bursts of energy. This energy is generally called *ki*, and standing Zen is the best way to cultivate it. As I have already said, verbal explanations of *ki* are no more than empty words because they cannot lead to a true understanding. Self-training through standing Zen, training sessions, and combat with opponents are

the only things that lead to an awareness of the meaning of ki. The famous men of Hsing-ich'üan, Ta-ch'eng-ch'üan, and Taiki-ken have all taught that Zen and training are the only ways. My own enlightenment to the nature of ki did not occur until I had returned from China and had spent many years in combat training in Japan. Wang Hsiang-ch'i used to say that the atmosphere of ki can be suggested by comparison with a fish swimming in a pond. When a small stone is dropped into the pond, the fish instantaneously swims away. This reaction is more than what is usually called the operations of the motor nerves. Believing what he said to be true, I teach the same thing to my students.

The person who understands ki is always able to generate it and to use perfectly natural bodily motions to counter the attacks of whatever opponents may arrive on the scene. A person who does not understand it, however, may train his muscles as much as he wishes, but he is likely to be pulled into the attacks of his opponent. Of course, it is possible to pounce on an opponent and to be prepared to die if need be for the sake of victory, but this is the attitude of the young, not that of the man mature in the martial arts. No matter how long one trains to accelerate punches and kicks, it is impossible to double their speed. As one grows older, they are bound to slow down. A mastery of ki, on the other hand, enables any one to punch and kick speedily on the instant. In other words, a person who understands ki is always capable of moving toward the opponent with natural ease, of defending himself, and of turning defense into attack. Speed is not the issue; it is mastery of ki that counts.

The standing Zen used to gain an understanding of ki is performed only by martial arts men and is different from the seated Zen meditation of Zen Buddhism, the ultimate goal of which is psychological discipline. Of course, in standing Zen too psychological discipline is important, for the person must be able to react in a mindless way to the opponent's moves and must not rely on conscious judgments. But the standing meditation regimen has physical aspects as well. These are related to the physical training of the martial arts and are based on the premise that instantaneous motion must be possible at all times. (There is a modification of full standing Zen that is called half-Zen or *han-Zen*).

It is best to practice standing Zen in the morning and out of doors. New spiritual powers only well up in human minds when people are in a natural setting. Furthermore, each person must be entirely flexible in his attitude toward place and conditions of training. That is to say, each person must be able to train anywhere and at any time. The idea that training halls, training equipment and opponents are requirements of training may express interest in the martial arts but does not reveal the attitude of a person truly devoted to them. Standing Zen among the trees gives one an indescribably good feeling of being in harmony with nature. Ki is born of this kind of Zen even when the person is temporarily out of sorts or not in the mood for what he is doing.



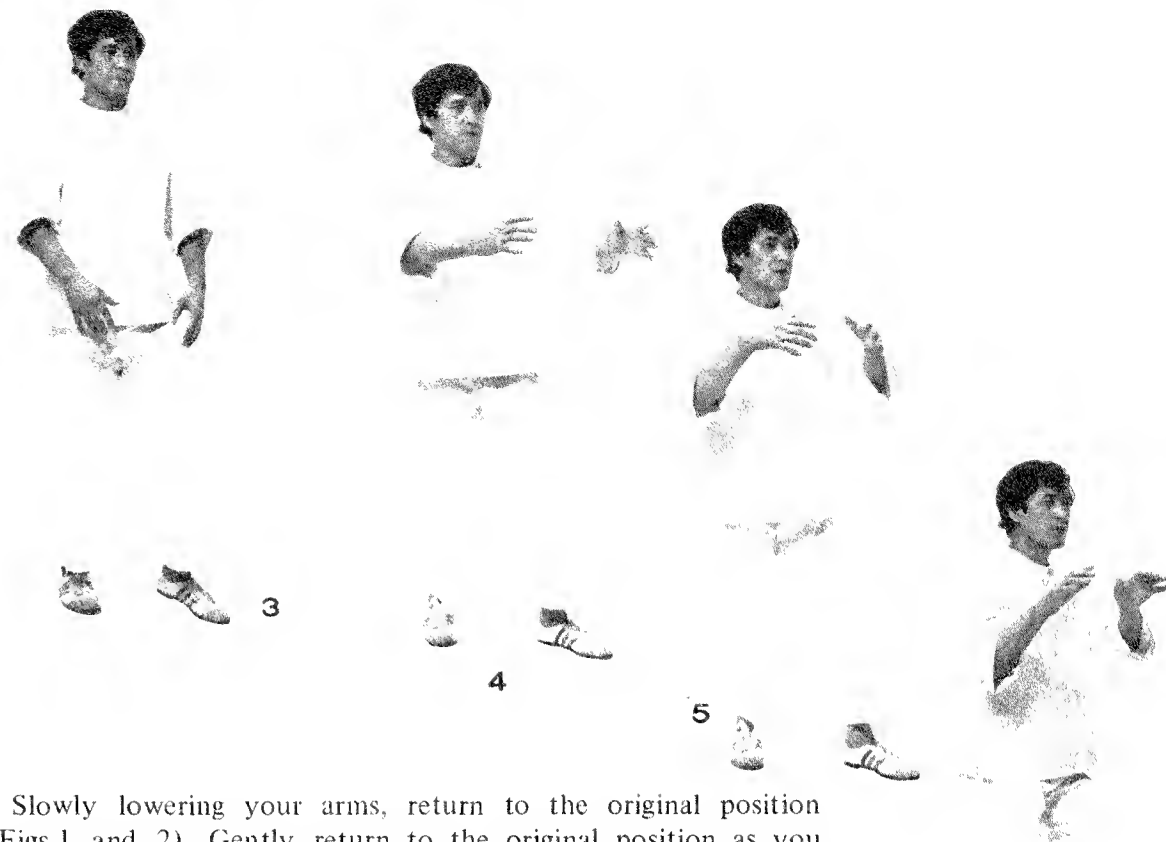
#### Ritsu-zen (Standing Zen)

Because of the basic importance of standing Zen to Taiki-ken, it is imperative to learn the proper way to do it. Stand with your feet spread somewhat wider than the width of your shoulders. Raise your hands to the front as if you were embracing a tree. Allow your eyes to rest in front of you but do not stare at one point. Lift your heels slightly off the ground and bend your knees inward slightly. Lower your hips a little. In the beginning, you need stand this way for no more than from ten to fifteen minutes. As you become more experienced, strive to be able to hold this position for from thirty minutes to one hour. Once you have assumed the position, do not move your hands, feet, or hips.



#### Han-Zen (Half Zen)

This modification of the full standing Zen position allows you to hold your arms in a position that you might assume if you were carrying a small child. In this case, rest your weight on your heels.



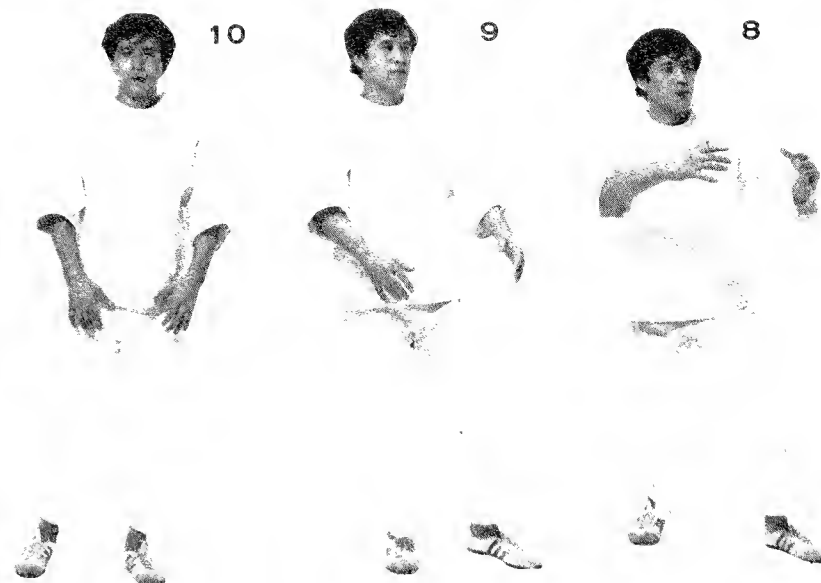
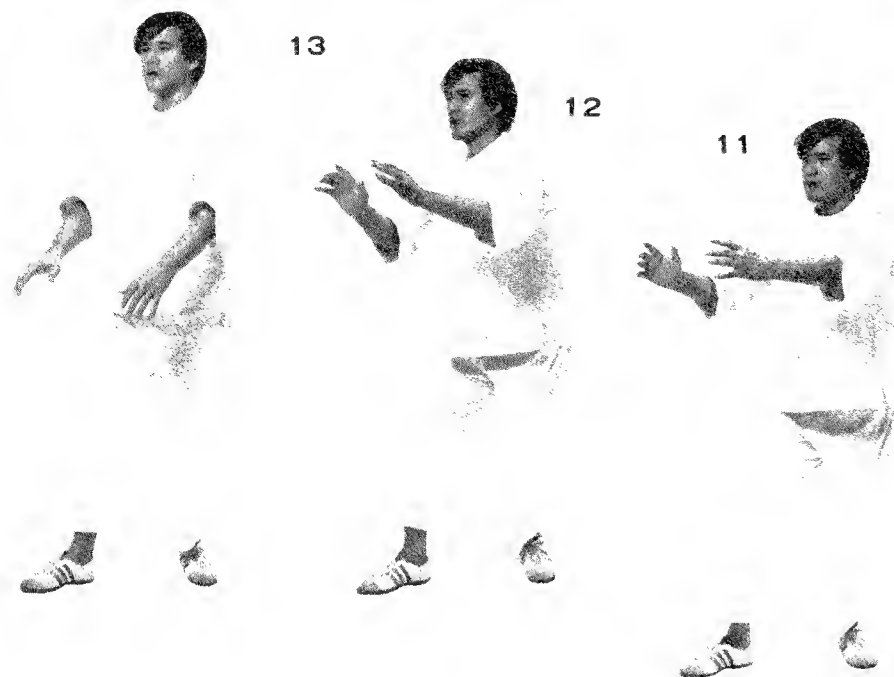
### Yuri (Swaying)

After a long session of standing Zen, return to ordinary activity by first lowering your arms. At the same time straighten your knees. Then, slowly composing yourself, sway. Zen calms the body and the mind; but the mood of repose resulting from Zen would be wasted if you began to leap and run immediately after a session. For this reason, it is important to move gently from the still world of immobility to the world of action. Swaying is the first step on the way back to ordinary activity. You must take great care to do it in such a way as to preserve the mood of the standing Zen. An awareness of the martial arts must pervade this whole process since transition from the static to the active modes is a basic element of Taiki-ken.

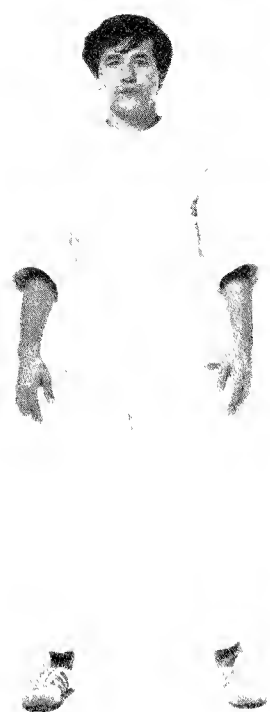
Slowly lowering your arms, return to the original position (Figs.1 and 2). Gently return to the original position as you move into the sway, which leads you out of the static mode. Taking one-half step forward on your left foot, execute a pulling action with your hands (Figs.3,4 and 5). At this time do not consciously lower your hips; perform the actions as slowly as possible. Now extend your hands forward (Figs.6 and 7). Do not tense your arms. Repeat these actions three times (Figs.8 and 9). Next, taking a half step forward on your right foot, repeat these motions three times more (Figs.11,12,13 and 14).



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## Intake of Ki

At the conclusion of the swaying motion, return to the original position (Fig.1). Taking a half step on your left foot, bring your right hand to your left hand and inhale deeply (Figs.2 and 3). Next, taking a half step forward on your right foot and bringing your right hand to your left and, inhale deeply again (Figs.4 through 6). This intake of breath represents a concentration of strength and psychological force.



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6



## Hai (Crawling)

Crawling training for the protection and safety of your body is designed for use when the opponent attacks. Chinese T'ai-chi philosophy has a classification of the cosmos into three large divisions: heaven, earth, and man. Taiki-ken applies this division to the human body, which it divides into the same heaven, earth, and man realms.

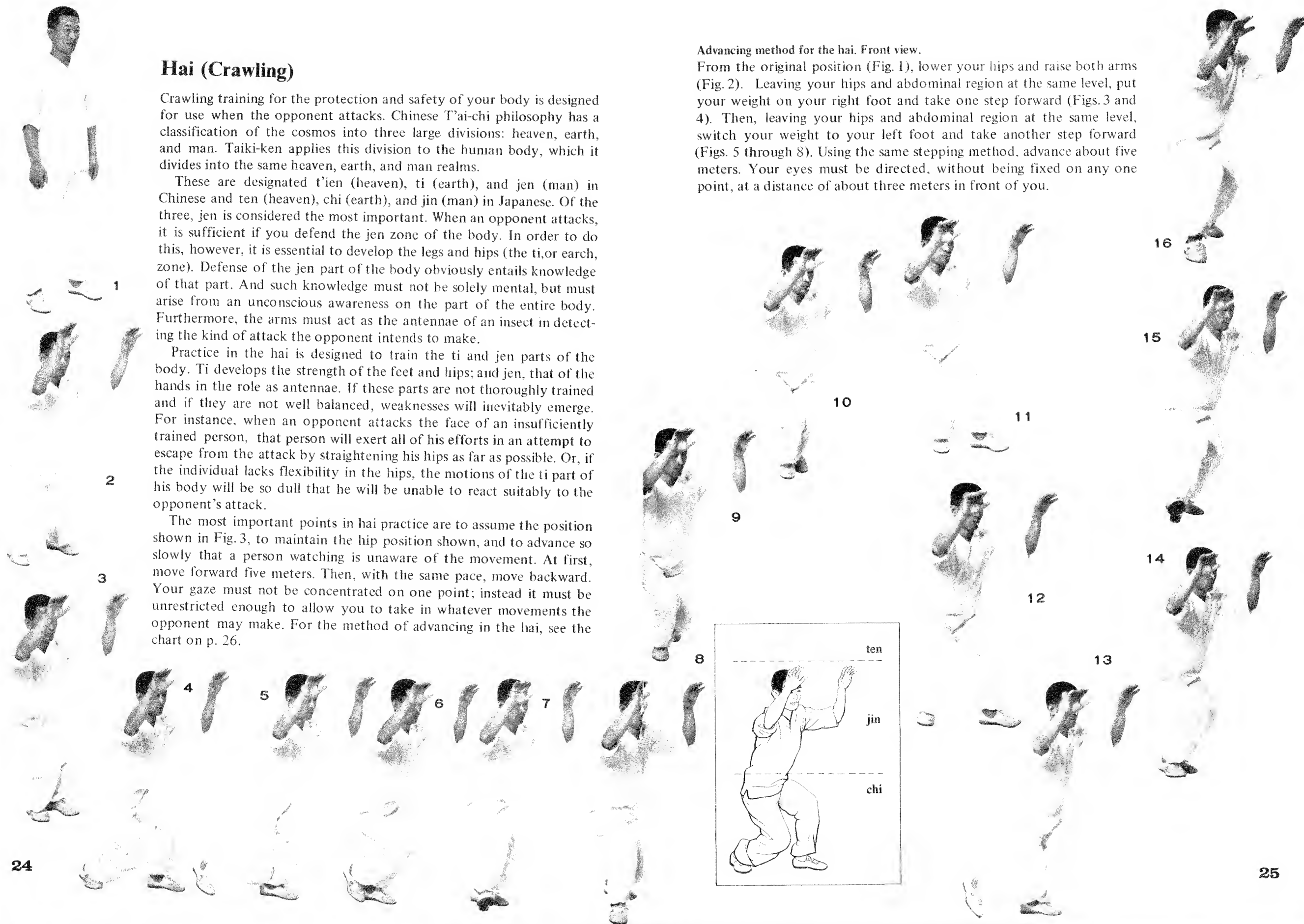
These are designated t'ien (heaven), ti (earth), and jen (man) in Chinese and ten (heaven), chi (earth), and jin (man) in Japanese. Of the three, jen is considered the most important. When an opponent attacks, it is sufficient if you defend the jen zone of the body. In order to do this, however, it is essential to develop the legs and hips (the ti, or earth, zone). Defense of the jen part of the body obviously entails knowledge of that part. And such knowledge must not be solely mental, but must arise from an unconscious awareness on the part of the entire body. Furthermore, the arms must act as the antennae of an insect in detecting the kind of attack the opponent intends to make.

Practice in the hai is designed to train the ti and jen parts of the body. Ti develops the strength of the feet and hips; and jen, that of the hands in the role as antennae. If these parts are not thoroughly trained and if they are not well balanced, weaknesses will inevitably emerge. For instance, when an opponent attacks the face of an insufficiently trained person, that person will exert all of his efforts in an attempt to escape from the attack by straightening his hips as far as possible. Or, if the individual lacks flexibility in the hips, the motions of the ti part of his body will be so dull that he will be unable to react suitably to the opponent's attack.

The most important points in hai practice are to assume the position shown in Fig. 3, to maintain the hip position shown, and to advance so slowly that a person watching is unaware of the movement. At first, move forward five meters. Then, with the same pace, move backward. Your gaze must not be concentrated on one point; instead it must be unrestricted enough to allow you to take in whatever movements the opponent may make. For the method of advancing in the hai, see the chart on p. 26.

Advancing method for the hai. Front view.

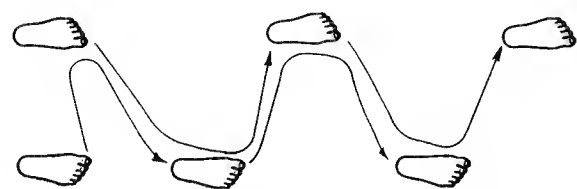
From the original position (Fig. 1), lower your hips and raise both arms (Fig. 2). Leaving your hips and abdominal region at the same level, put your weight on your right foot and take one step forward (Figs. 3 and 4). Then, leaving your hips and abdominal region at the same level, switch your weight to your left foot and take another step forward (Figs. 5 through 8). Using the same stepping method, advance about five meters. Your eyes must be directed, without being fixed on any one point, at a distance of about three meters in front of you.







Using the motions explained in the preceding section, step backward (Figs. 17 through 30). Return to the original position (Fig. 31). Do not forget that, though you are moving backward in this part of the exercise, your ki must be directed forward.



Footwork



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#### Basic Movement I

From the original position (Fig. 1), put your arms into the position they would assume if you were pushing a round ball (Figs. 2 through 5). Throughout the movement, advance (Figs. 6 through 8). It is of paramount importance to ensure that your arms and legs do not move in a uniform fashion. In other words, do not establish such patterns as pushing the arms forward when the right foot is advanced and withdrawing the arms when the left foot is advanced. The reason for avoiding patterns is this: your body must be free to act in any way depending on the attack of the opponent and must not be limited to certain memorized patterns. The stride and method of using the feet are the same as prescribed for the hai training (see chart on p. 26).

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## Neri (Kneading)

Zen and hai are ways of developing the inner ki of the individual; they are therefore basic elements of Taiki-ken. But the development of inner ki alone does not constitute a martial art. To lesser or greater extents, ki exists in all animals. In order to convert ki into part of a martial art, the person must be able to use it to generate explosive bursts of power without conscious thought at the moment when he comes into contact with an attacking opponent.

Neri trains the outer part of the person, the muscles of his body. It might be called a training method for attacks and defenses. The word *neri* itself is a Japanese term applied to the act of kneading as practiced on clay by the potter. Just as the potter presses and stretches clay from all sides, so neri is applied to all parts of the body to develop strength, toughness, and resilience. It does not prescribe training for special parts of the body for use in specified defenses against given kinds of attacks. As I have said, it strives to produce bodily flexibility and toughness; consequently, the kinds of neri training used may vary with the person involved.

The following four kinds of training methods are used in kneading the body into good condition: mukae-te, harai-te, sashi-te, and daken. In the early stages, practice slowly and gradually build up speed. The degree of perfection of an individual's neri can be clearly seen by observing the way he executes the tanshu (see p. 153).



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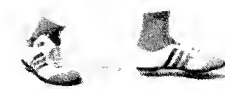


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### Basic Movement II

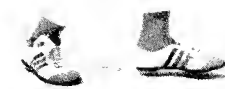
From the original position (Fig. 1), advance as you swing both arms from the right to the left in a large circle (Figs. 2 through 6). Repeat these movements (Figs. 7 through 10). Then step to the rear in the same fashion, except that you must move your arms in a large circle from the left to the right. For the footwork and the stride, see the chart on p. 26 in the section on hai training.



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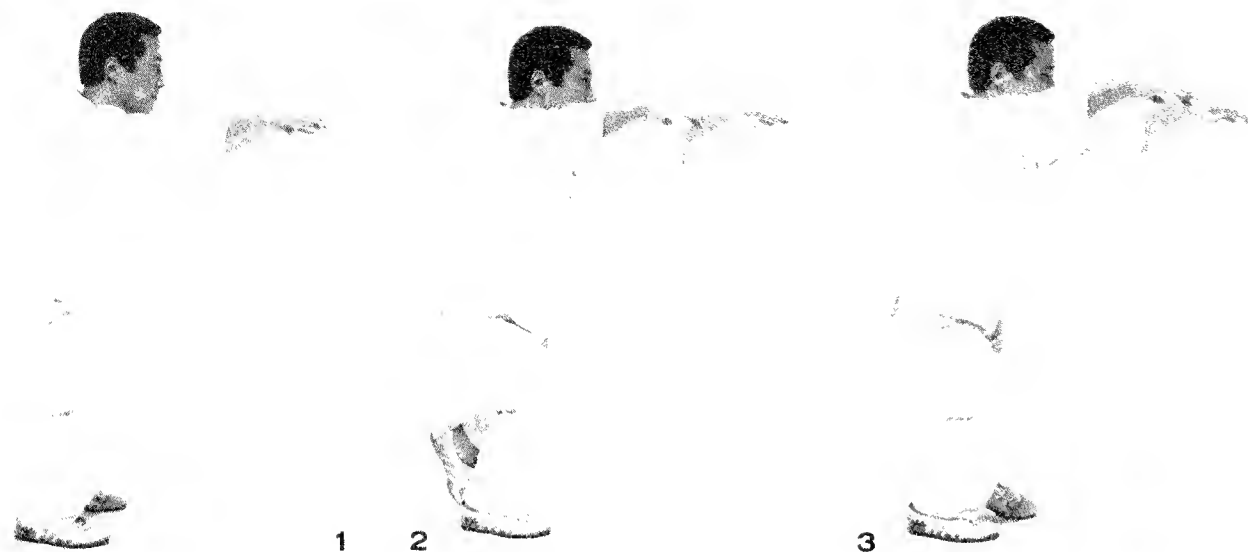
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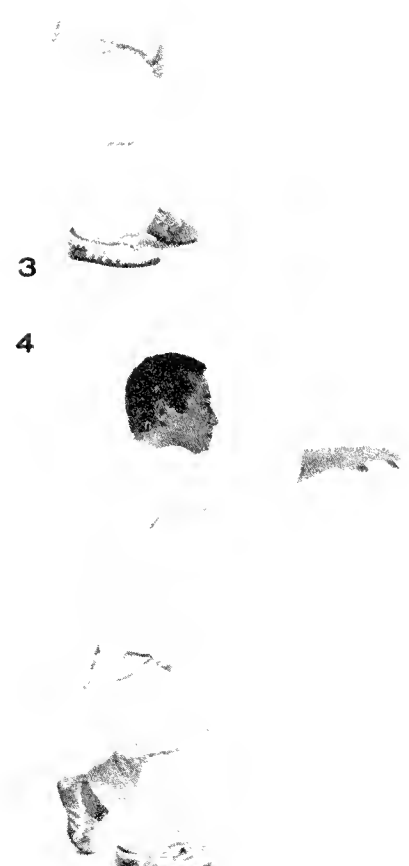
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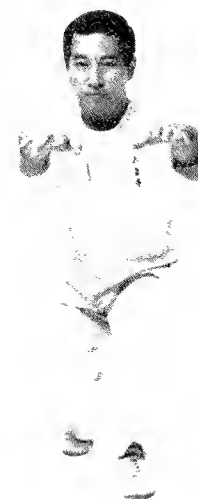
### Basic Movement III

Assume the position in which you have lowered your hips and have extended both arms forward (Fig.1). Pull your right arm toward you, as you advance your left foot (Figs. 2 through 4). Next, push your right hand forward. When it is fully extended, pull your left arm toward you (Fig. 5 through 7). As you advance, do so with the feeling of thrusting into something located in front of you.



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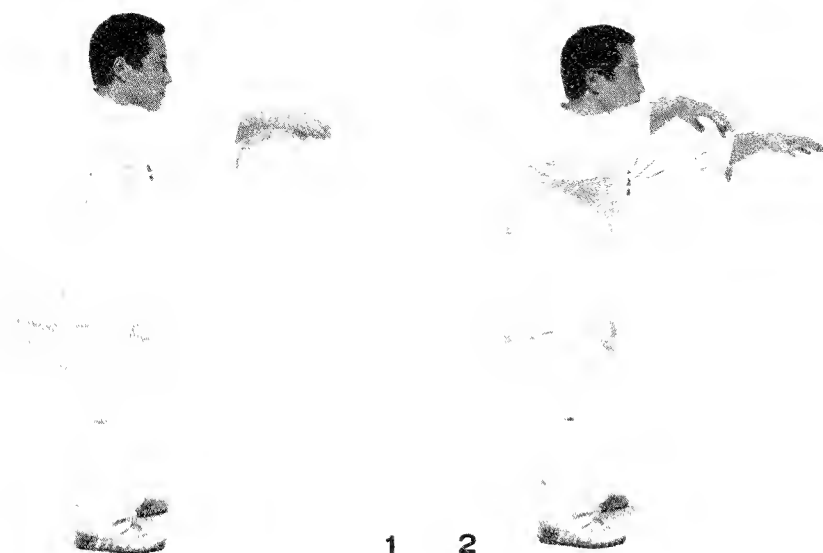
Front view.



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Front view.



smooth, and the body from the hips to the feet must move as if it were slowly crawling over the surface of the ground.

This practice method limbers the wrists and thus enables you to put your fist on the back of the opponent's attacking hand and to block and parry his blow. At the same time, with your free hand, you can strike the opponent. See the section on mukae-te on p. 56.

## Mukae-te

This method is termed mukae-te (meeting hand) because, when an opponent attacks, the arms go forward, within the person's limits of defense, to meet the attack. The word *mukae-te* is used to describe methods of warding off the opponent's attack as well. The characteristic merit of mukae-te is reduction of the maximum strength of the opponent's strike.

Although this is similar to Basic Movement III (see p. 32), the ways in which the arms are pulled inward and pushed forward differ. From the original position (Fig. 1), pull your right arm upward and inward to a position at the side of your right ear (Figs. 2 and 3). Then, as you pull your right foot inward, push your right hand to the front and pull your left hand toward you (Figs. 4 and 5). The remainder of the practice method consists in repetitions of these movements (Figs. 6 through 9). It is important in this method to turn the palm of the hand forward to agree with the forward push. The body motions and the pushing of the hands and arms must be

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From the original position, raise your left wrist to a position above your eyes. Then lower your right hand and your hips (Fig.2). As you take a half step forward and raise your right hand, lower your left hand as if you were pressing downward with its palm (Figs. 3 and 4). The remainder of this method consists in repetitions of these movements (Figs. 4 through 6). This method too develops limberness in the wrists and enables you to parry the opponent's fist in time of attack. Furthermore, since it is performed in a semicrouch, the method trains both the hips and the legs.



Imagine that an opponent is attacking with his fist. From the original position (Fig. 1), move forward as you raise and lower your hands so as to lead the opponent's fist into your own limits of defense. In this case, the movement of the feet and hips is the same as that in the hai (see p. 26). When you practice as if you were drawing the opponent's fist toward you with your left hand, your right hand must act in accompaniment and must be ready to attack at once (Figs. 2 through 6). This means that your right hand must assume the function of the soete. For the practice method, see p. 103.



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5 6



**Application:** Be cautious not to enter the opponent's limits of defense needlessly when he has started to attack you. When he makes an attack deep into your limits of defense, you will enter his. But, when his attack does not lead him close to you, he will have plenty of power left in his body; and you must remain clear of him. When you block the opponent's fist with a mukae-te, it should not be with a glancing motion, but with a stroking action that employs the strength of his fist to parry his blow.



A

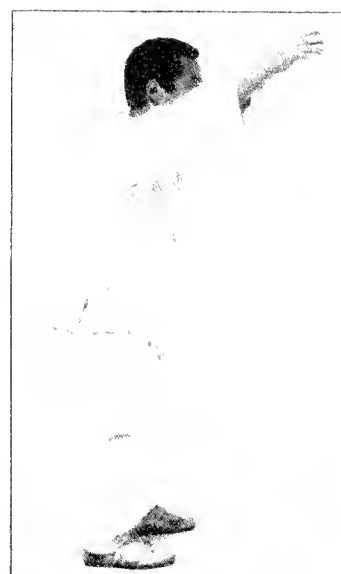
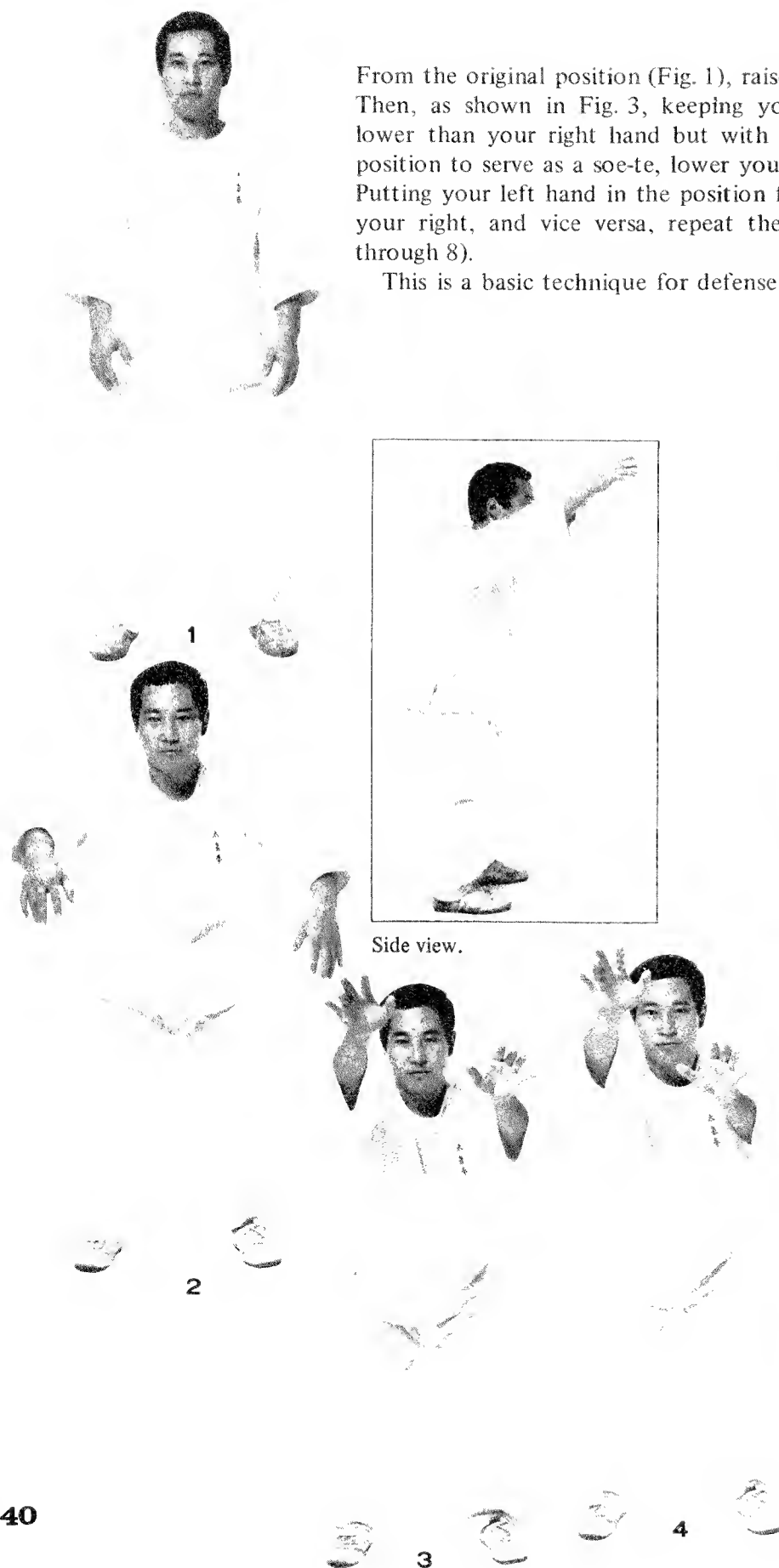


B

From the original position (Fig. 1), raise both hands (Fig. 2). Then, as shown in Fig. 3, keeping your left hand slightly lower than your right hand but with your right hand in a position to serve as a soe-te, lower your hips (Figs. 4 and 5). Putting your left hand in the position formerly occupied by your right, and vice versa, repeat the movements (Figs. 6 through 8).

This is a basic technique for defense and for control from

above when the opponent tries a kick or a punch. It is a very easy technique to use in actual combat. Be careful that the motions of your hips in bending and extending are smooth. While practicing, keep in mind the use of the inner side of your arm against an attack like the one shown in Fig. A.



Side view.



Side view.



Application: Parry a front kick with your left hand. As you press that hand downward, move into the opponent's limits of defense.



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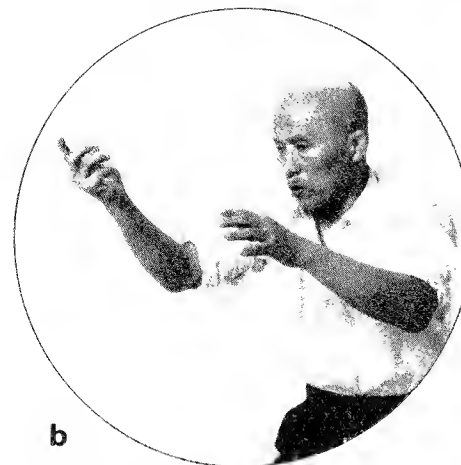
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6



a



b

**Arm Movement:** Blocking the opponent's punch with the inner side of your arms, turn your hand in the direction of the arrow. As you do this, lead the opponent to you with the outer side of your arm. At this time, you must retract your hips.

From the original position (Fig. 1), slowly raise both hands (Figs. 2 and 3). Advance the outer side of your left arm as your right arm acts as a soe-te. Lower your hips (Figs. 4 and 5). Then, putting your right arm in the position of your left, and vice versa, repeat the same movements (Figs. 6 through 8).

This movement is based on the assumption of an opponent who attacks as shown in Fig. B. Parrying the opponent's punch with the outer side of your arm and leading him toward you, defend yourself. At the same time, lower your hips to take advantage of the force the opponent generates in his attack. You must be careful to use the free hand as a soe-te in accompaniment of the hand that blocks the opponent's attack.



A



B



7



8

**Application:** Parry the opponent's left hand - the one he uses to thrust - with your right hand and defend yourself by lowering your hips. The left hand must act as a soe-te and must be ready to attack by the stage shown in Fig. 3. When you lead the opponent's fist toward you, you must do so in such a way as to force his entire body off balance. His fist will enter deep into your chest area and thus prevent his switching into another attack.

C







Defense against a roundhouse kick.



Defense against a hook punch.

From the original position, turning the palms outward, swing both hands around in a circle from the left (Figs. 1 through 5). At the conclusion of this motion, make a circle with both hands from the right to the left (Figs. 6 and 8). Repeat these motions.

This movement trains you to use the inner sides of your arms against an opponent who attacks from the side. The arms and legs are used against the opponent's attack in the fashion shown in Figs. A and B. For the practice method, see p. 106.



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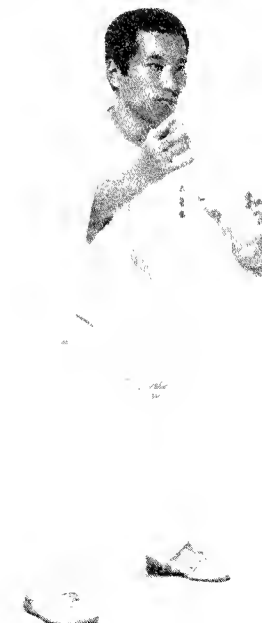


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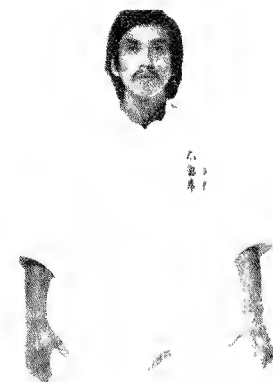


Holding your right arm in front of you in a position in which you can defend yourself from the opponent's attack, bring your left hand into a position to defend the left side of your face. The palms of the hands are turned inward. Raise them to the sides of the head (Figs. 1 through 3). Then switch the positions of the hands so that the right defends the right side of the face and the left the front of the face (Figs. 4 and 5). This is a defense method against the roundhouse kick or the side attack of the opponent (Fig. A). Be certain to lower your hips well when you block the opponent's attack (see p. 144).



A

Defense against a roundhouse kick.



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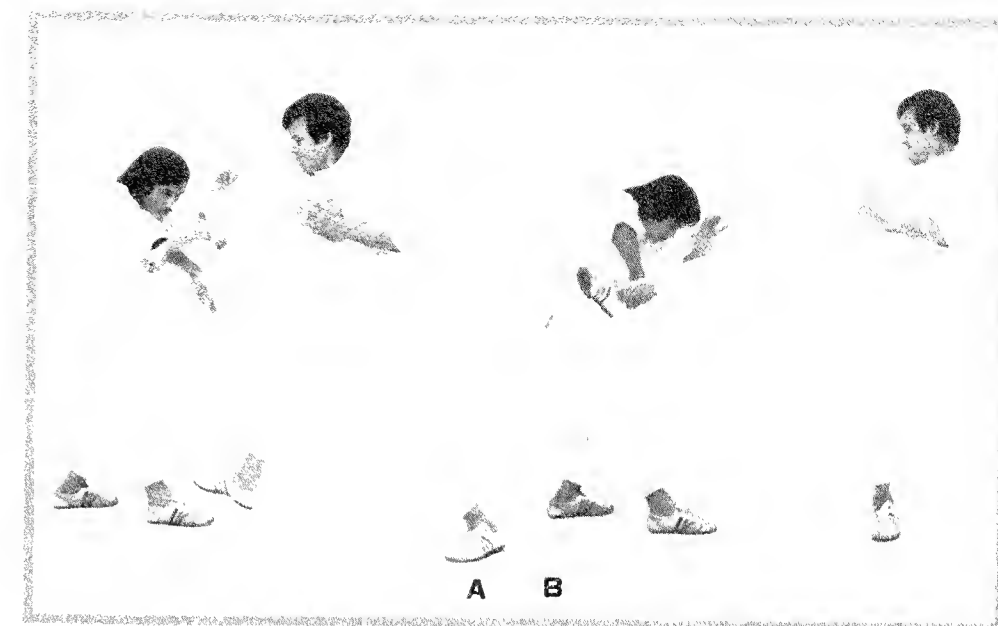
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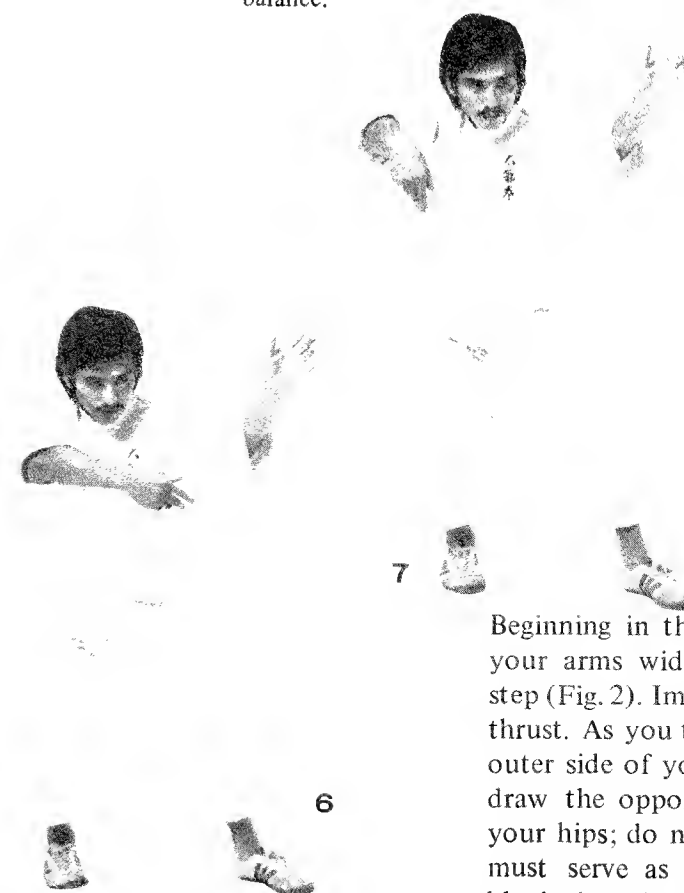
Application: Parry the opponent's thrust. Before his arm can return to its original position, lower your hips and force him down.

Imagine that you are in the original position (Fig. 1) and that the opponent thrusts at you with his fist. Taking one step forward on your right foot and twisting your body and your right hand, defend the upper part of your body by raising your right hand to your face. At this time, the left hand must act as a *soe-te*. It may be used to push the opponent down (Fig. B and Figs. 2 through 4). The remainder of the method consists in repetitions of the same movements on the left and right sides (Figs. 6 through 9). For *kumite*, see p. 138.



**Application A:** Parry the hand with which the opponent thrusts with your left hand. Approach him closely and force him off balance.

**Application B:** Parrying the opponent's front kick with your left hand, approach him and lower your head.



Beginning in the original position (Fig. 1), spread your arms wide and advance your left foot one step (Fig. 2). Imagine that the opponent is trying to thrust. As you turn your body to the left, push the outer side of your left arm in such a fashion as to draw the opponent's fist to you (Fig. 3). Lower your hips; do not draw them back. The right hand must serve as a *soe-te*: when the left hand has blocked and parried the opponent's attack, the right hand must force the opponent down. For practice method, see p. 100.

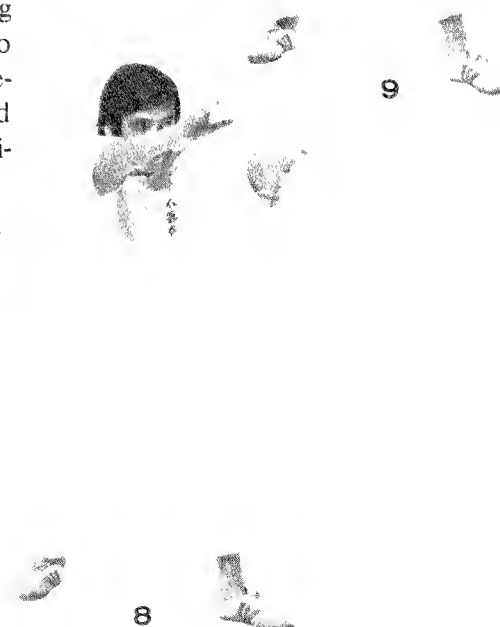




Application: Hook the foot with which the opponent kicks with your right hand and raise it high enough to force him to fall. You may down the opponent by pulling his leg instead of raising it high. Since this technique applies traction to the opponent's groin joints, he is powerless against it.



From the original position (Fig. 1), take one step forward on your right foot (Fig. 2). Raise your right hand high over your head; raise your left hand to a position in front of your face. Crouch slightly. Imagine that the opponent is attacking with a kick. Raise your right hand upward as if to scoop and pull his leg (Figs. 3 through 6). Then repeat the same motions using your left hand instead of your right hand (Figs. 7 through 11). For kumite, see p. 152.



Stepping forward on your left foot and lowering your hips, raise both wrists upward (Figs. 1 and 2). This constitutes one action. Next, perform the same motion, stepping off on the right foot (Figs. 3 and 4). This is used to break free from an opponent who has grabbed your shoulder by lifting his hand. It can be used when you are switching into an attack. The most important thing to remember is to lower your hips well and to make use of the reaction force of that move suddenly to force the opponent's hand—the one that he uses to grab your shoulder—upward.

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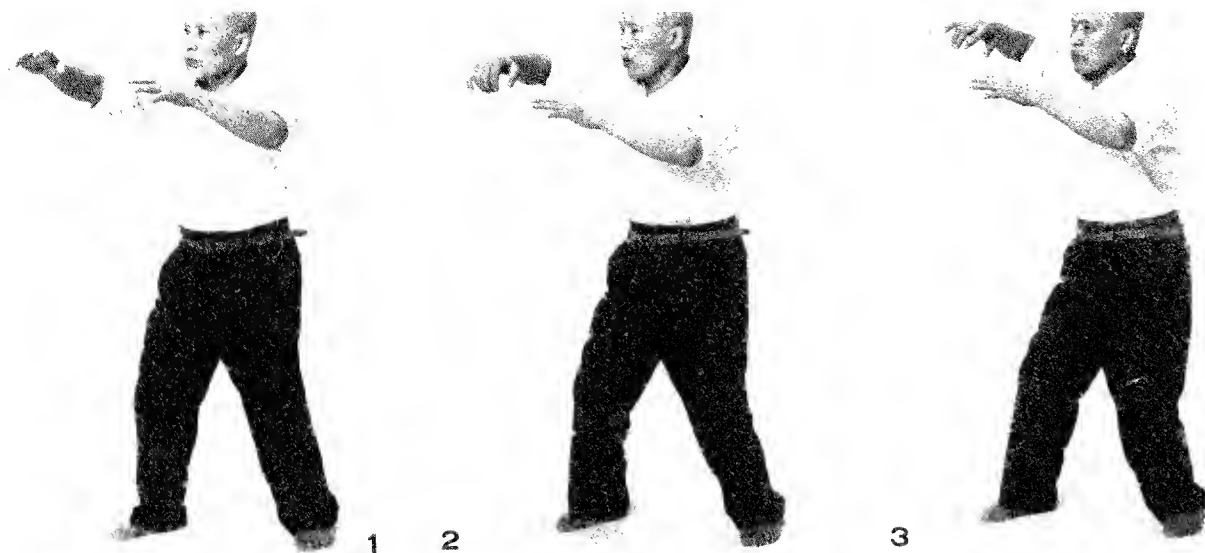
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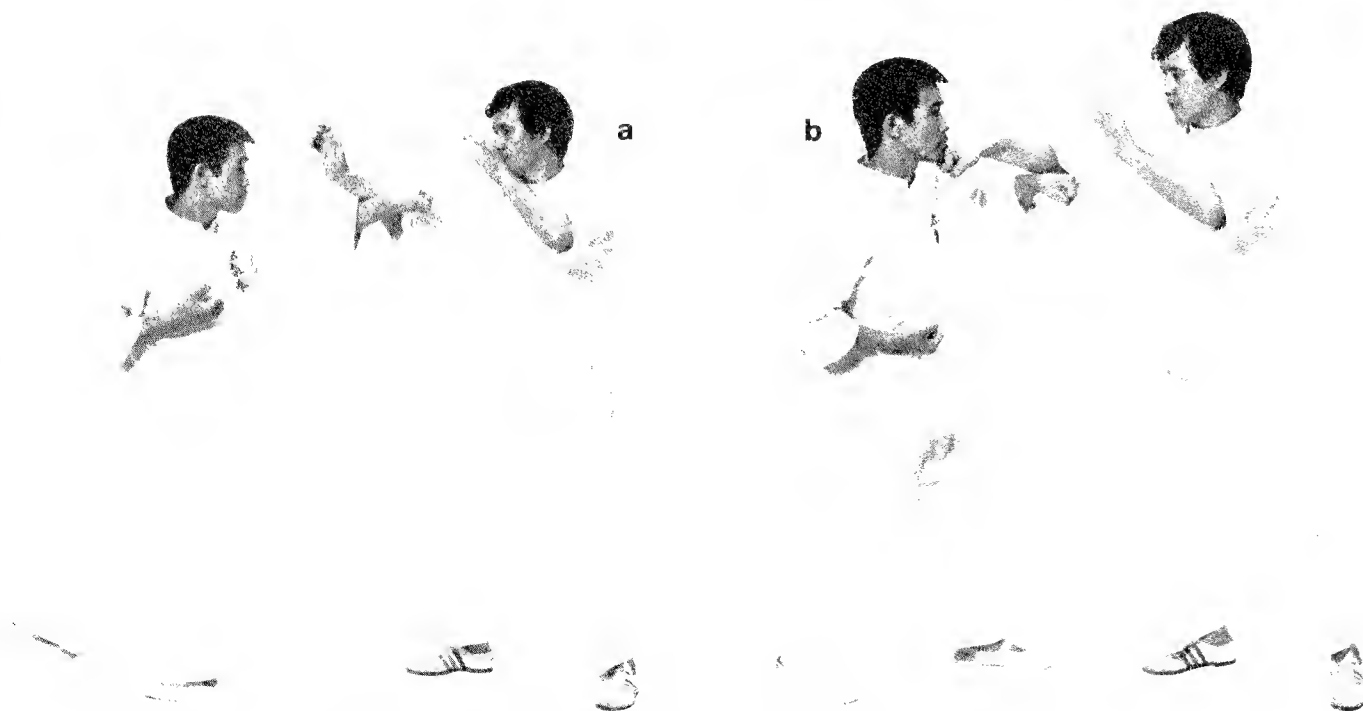
**Application:** When the opponent grips your hand, lower your hips and with the backs of your wrists force his hand upward.



**Application:** With the back of your right wrist, block the opponent's thrusting fist and force it upward. The left hand must act as soe-te to guard you.

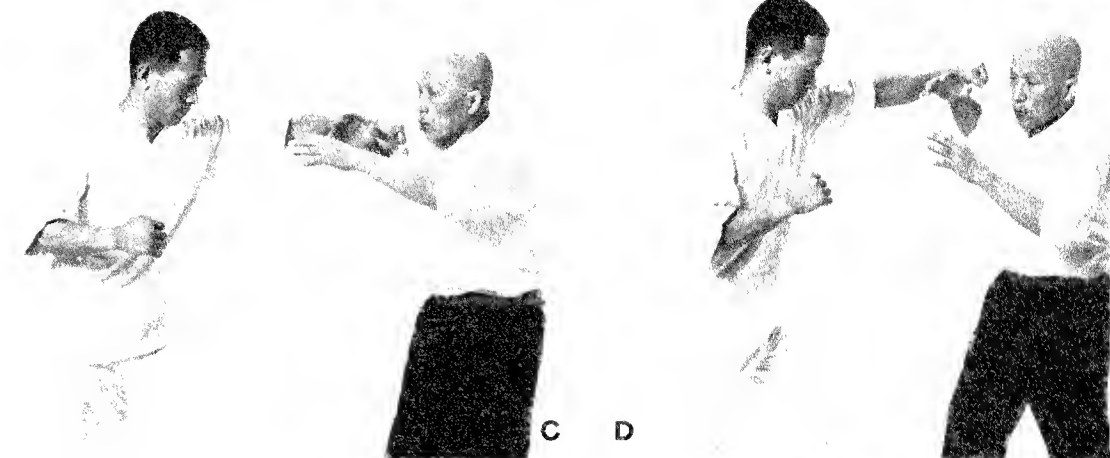
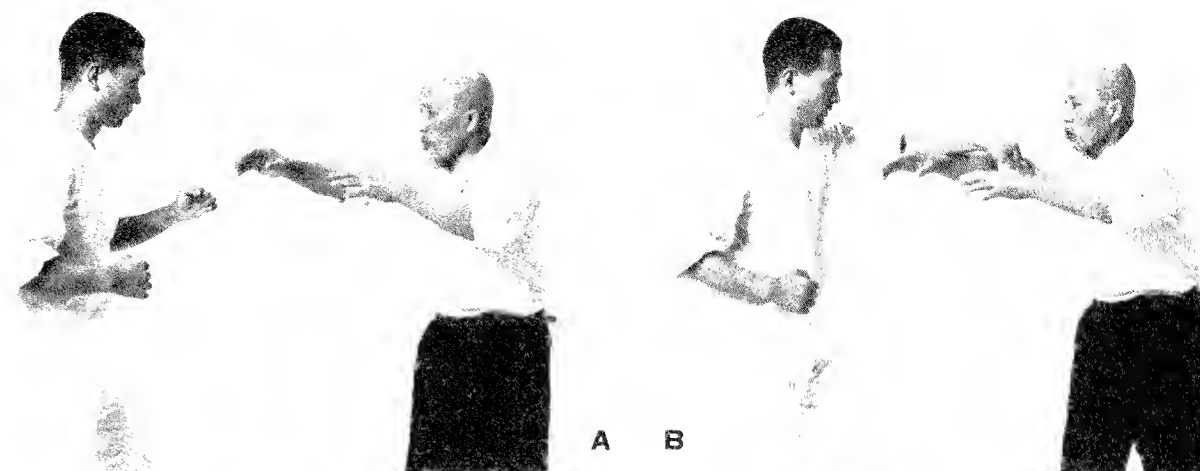


Raise both hands in a natural way (Fig. 1). Imagine that an opponent is trying to strike you in the face. With the under side of your arm, lead his fist and draw it to you (Figs. 2 and 3).



Leading from above with the mukae-te: The opponent is trying to strike your face with his left hand as shown in Figs. a and b. Block with the inner side of your left arm as if you were pressing it against his fist. After having

immobilized his hand in this way, strike his face with your right hand. It is important to use a minimum of motions in switching from defense to attack.



Continuity move from a mukae-te to a daken: This is a technique used to lead the opponent from below when he tries to strike you from the front with his fist (A, B, and C). Lead him until the force of his arm is spent (D and E). Immediately use the hand that has been playing the mukae-te role in an attack against the opponent's chin. It is important to use your left hand as soe-te during the defense and during the leading techniques, both of which are executed by your right hand.



## Harai-te

Harai-te is a method used to parry the opponent's attacks from the inner side of your own body. It is executed by twisting your body and using your hips in a minimum of motion. Do not use greater force than necessary and do not parry wider than necessary. When you parry always do so with your hips lowered and with the intention of moving into the opponent's limits of defense.



Leaving your right foot advanced one-half step, assume the position shown in Fig. 1. Imagine that the opponent is striking with his fist in your middle region (chudan). Practice parrying as you pull his fist toward you with your left hand (Figs. 2 through 4). The right hand must be a soe-te; it can be used in an attack to force the opponent off balance. With your feet in the same positions, but exchanging the positions of your hands, repeat the same motions (Figs. 5 and 6). For the practice method, see p. 98.



**Application:** The opponent is trying a thrust with his fist. As you parry this with your right hand, press your right hand against his armpit.





You are in the original position (Fig. 1). Imagine that the opponent is thrusting toward you with his fist. Stepping forward on your right foot, first bring your right hand to the left side (Fig. 2) then swing it upward to the right as if you were parrying the opponent's fist to the side (Figs. 3 and 4). It is important that, at this time, your left hand act as soe-te and that you be always prepared to advance the foot that remains in a rearward position. If you do this, when you parry the opponent's fist, your weight will be forward; and he will be unable to push you to the rear. When you have completed the series of moves, return to the original position (Fig. 5). Then repeat the series with the hands and feet reversed (Figs. 6 through 8). For kumite, see p. 121.



Application

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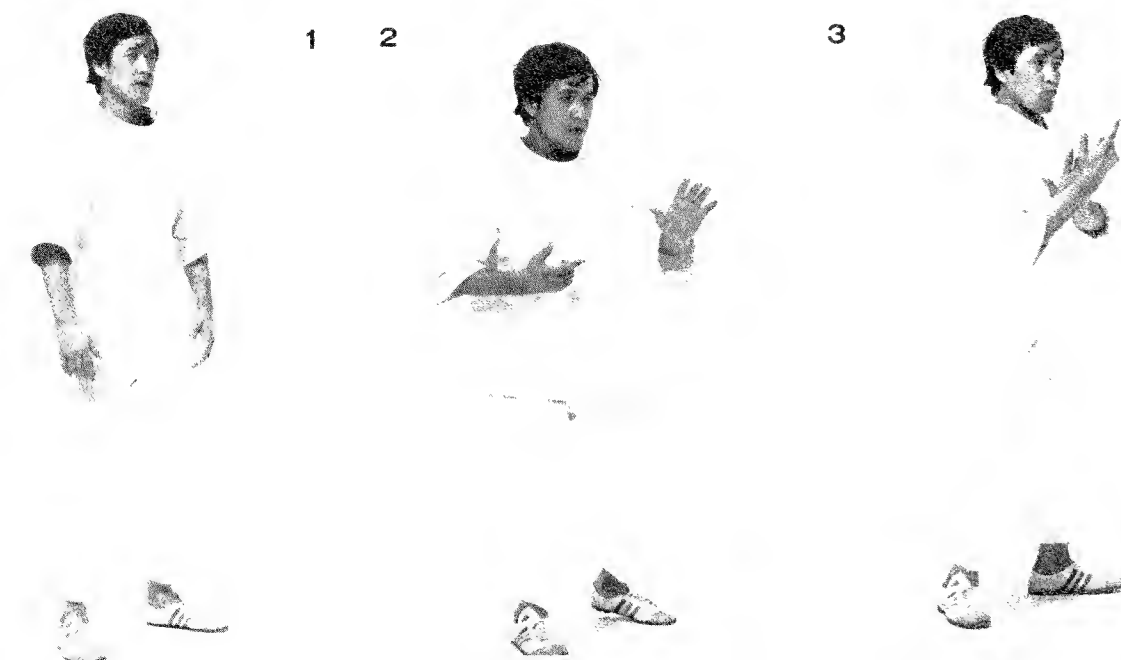
## Sashi-te

Of the training methods set forth in an earlier section—mukae-te, harai-te, sashi-te, and daken—sashi-te is considered the most difficult. But it must be mastered because it is so important that it might be called the ultimate basis, not only of Taiki-ken, but also of Hsing-i-ch'üan and Ta-ch'eng-ch'üan. Sashi-te involves advancing toward the opponent as he attacks and executing defense and attack simultaneously.

The moment the opponent attacks, you must already have moved boldly and forcefully toward him. Furthermore, your own bodily defense must already be ensured. As is the case in the mukae-te, harai-te, and daken, the hand that is not used in defense must serve as the soe-te.

Mastering the sashi-te is difficult. As a person who has a degree of training in the martial arts will readily understand, moving close to an attacking opponent is not easy. How to do this often remains a major problem. First of all, the approach must be instantaneous. Second, if the opponent is a man of strong skills, approaching him may be accompanied by psychological uneasiness. This emotional condition is the same even if the opponent is a person who has been practicing the same methods for the same length of time as you. The only way to overcome the feeling is through practice in Zen and hai, which enable one to move toward the opponent in a state of virtual unconsciousness. Zen and hai training develops abundant power to manifest ki; and this, in turn, enables you to move boldly into an opponent's sphere of defense, no matter what kind of attack he attempts. With such training, the person who might have been uneasy and nervous if he tried such a move consciously can approach his opponent in a sashi-te with unconcern. But this cannot be achieved with the head alone: you must be able to move naturally, instantaneously, and without conscious consideration.

Finally, as I have said before, in order to be able to react to any and all of the opponent's movements, you must not fix your gaze on any one point. From ancient times, Chinese specialists in the martial arts have held that the eye is unreliable. If you stare at the opponent, any feint or diversion he may try to make is likely to upset you. Instead of permitting this to happen, allow your gaze to rest vaguely on the opponent so that you can take in his entire body and all of his actions.



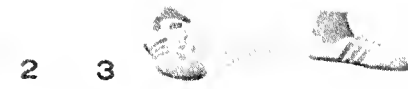
**Application:** Control the opponent's body attacks from above. The left hand must serve as soe-te.

You are in the original position (Fig. 1); imagine that the opponent is attacking your with his fist. Bring your left hand to the inner side of your right arm. As you step forward, stop the opponent's strike from above. Move at once into an attack (Figs. 2 through 4). The remainder of the training method consists in the same motions performed first to the right and then to the left (Figs. 5 through 7).

It is vitally important to remember that the crossing of the arms must be done in front of your chest. When the opponent attacks (Fig. A), act, not in a blocking fashion, but in a positive, forward-directed attack.



The sashi-te calls for your halting the opponent's attack abruptly and moving at once into an attack of your own. First, as you stand in the original position (Fig. 1), imagine that the opponent is attacking you. As you step forward on your left foot, bring your right hand to your left hand. Raise your arms — left on the outside — to a position in front of your face (Figs. 2 and 3). Repeat the same motion, reversing the positions of the arms (Figs. 4 and 5). With the arm on the outside, you suddenly stop the attack of the opponent's fist. Then, slightly drawing in your neck and lowering your hips, move at once into an attack. Be especially cautious of the way in which you use the right hand, which must serve as the soe-te: because the left hand stops the opponent's attack, you must use your right hand in your own attack. If the opponent has moved only slightly toward you, do not attempt to attack by taking his hand by force. Only when he has moved deep into your limits of defense is it permissible to force his hand down with your right hand, move to his limits of defense, and attack. For kumi-te, see p. 118.



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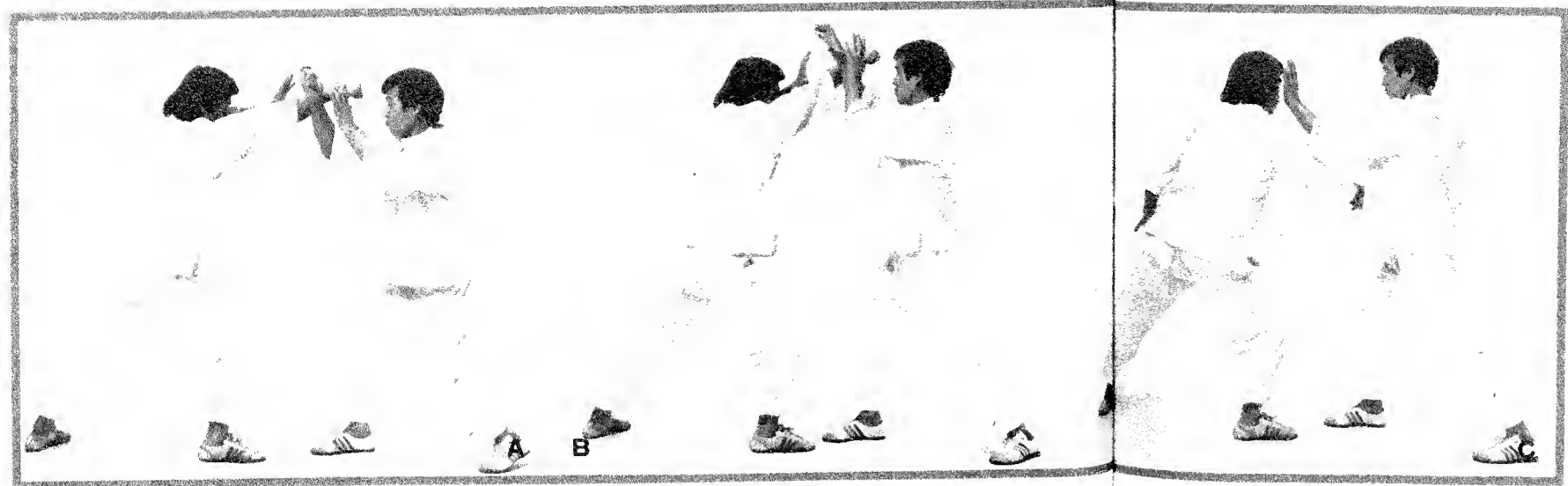
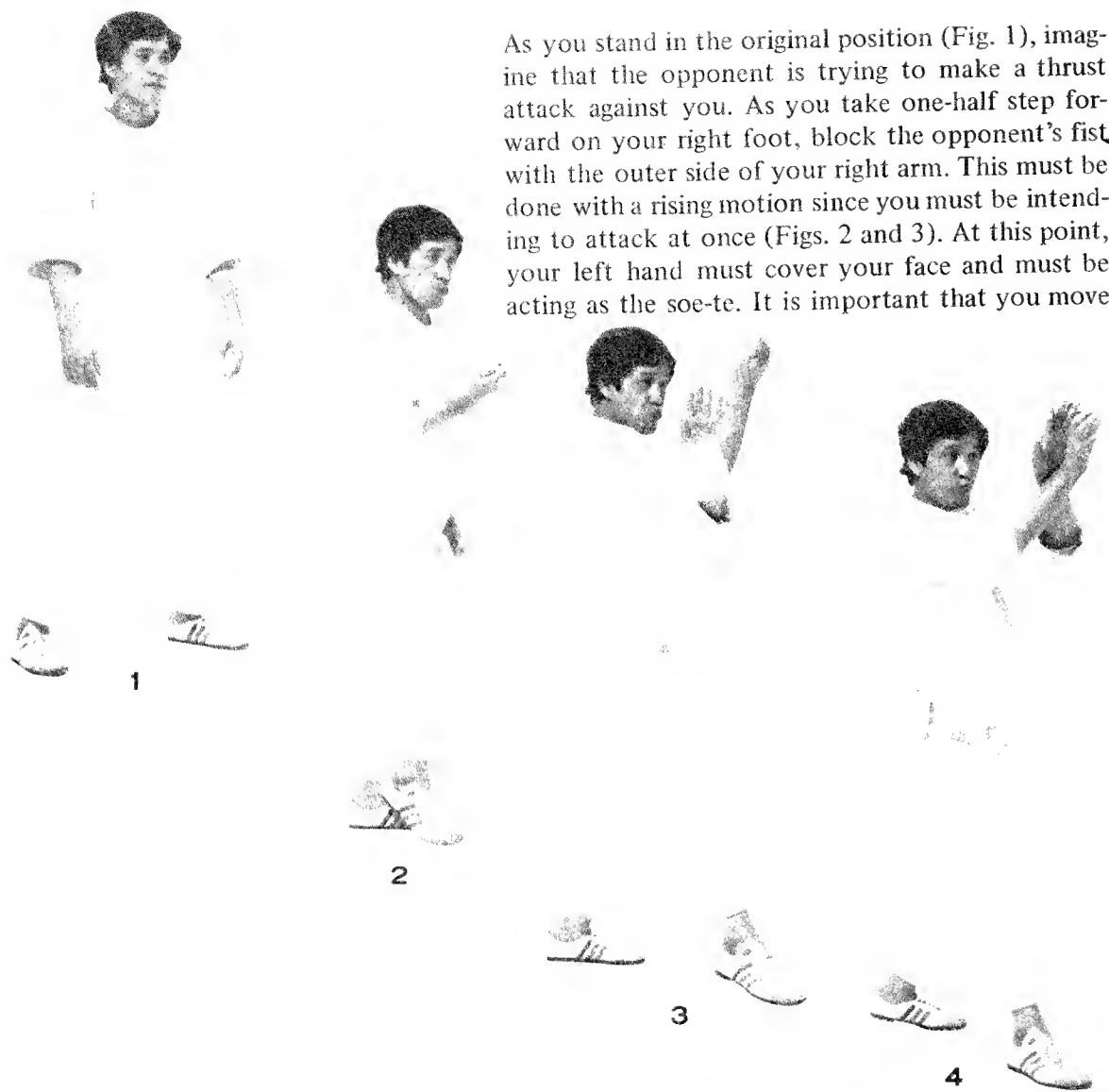


Application: Blocking a punch with the sashi-te.

As you stand in the original position (Fig. 1), imagine that the opponent is trying to make a thrust attack against you. As you take one-half step forward on your right foot, block the opponent's fist with the outer side of your right arm. This must be done with a rising motion since you must be intending to attack at once (Figs. 2 and 3). At this point, your left hand must cover your face and must be acting as the soe-te. It is important that you move

boldly when you advance close to the opponent.

Next, crossing your right and left arms in front of your face (Fig. 4), press your right arm downward to control the opponent's arm and attack his face with the palm of your left hand (Fig. 5). The remainder of the training method consists in repetitions of the same motions with the arms reversed (Figs. 6 through 10). For kumi-te, see p. 148.



**Application:** Halt the opponent's right seiken attack with your right hand. At once move toward him, force his fist down with your right hand, and attack his face with your left hand.





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B



A



Imagine that the opponent is attacking you with a seiken. Block and parry his fist with your right wrist (Figs.1 and 2). Lowering your hips, move toward the opponent. In the stages shown in Figs.2 and 3, force his arm up from below. As shown in Figs. A and B, this must be done with an upward sliding motion. Perform this motion as rapidly as possible. The remainder of the training method consists in repetitions of the same actions with the arms reversed (Figs. 4 through 6). For kumi-te, see p. 125.

**Application:** The opponent's attack will be serious and bold. Your left hand must serve as the soe-te when your right hand blocks the opponent's attack.



This is a technique to be used against an opponent who tries a front kick. You are in the original position (Fig. 1). Thrusting your right arm downward on a diagonal, block the opponent's kicks; as you do this, have the feeling that you are lowering your hips slightly (Figs. 2 and 3). The left hand must serve as the soe-te. The remainder of this training method consists in the same actions performed with the arms reversed (Figs. 4 and 5). For kumite, see p. 150.



Application.



**Application B:** Variation technique from the sashi-te to the mukae-te. This transition from a blocking sashi-te to a mukae-te attack is considered a sophisticated technique. Execute the sashi-te with the outer

side of your right arm. Immediately turn that arm over and, with a mukae-te performed with its inner side, ward off the opponent's leg (Fig. b).



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Leap forward when the opponent tries a roundhouse kick.

A

B

C

Block with both hands.

Raise his leg and force him down.

Standing in the natural position (Fig. 1), imagine that the opponent is attacking with a roundhouse kick. Quickly thrust your left arm forward, twisting it as it moves. Then, after blocking the opponent's attack, with the feeling of executing something like the judo seoi-nage, lift him. (Figs. 2 through 5). The right hand must serve as the soe-te. The remainder of the training method consists in repetitions of these moves with the arms reversed (Figs. 6 through 8). As you advance, have the feeling of leaping toward his chest. In other words, it is important that your motions be bold. For kumite, see p. 146.



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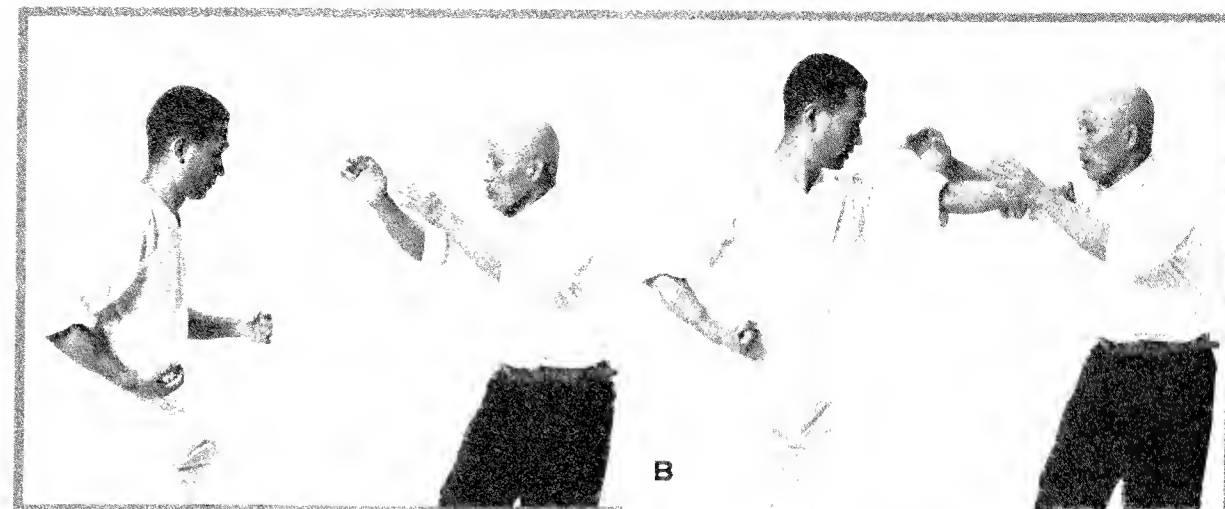


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Imagine that the opponent is attacking with a thrust of his fist. Lightly brush his fist aside with the inner side of your right arm. This is the block (Figs. 1 through 3). Next, further immobilize his arm by wrapping your right arm around it (Figs. 4 through 6). One hand must always serve as the soe-te. It is necessary to practice blocking the opponent's hand just as it is about to touch your face, for, the closer the block is to your own body, the easier it is for you to switch to an attack. For kumite, see p. 121.



B



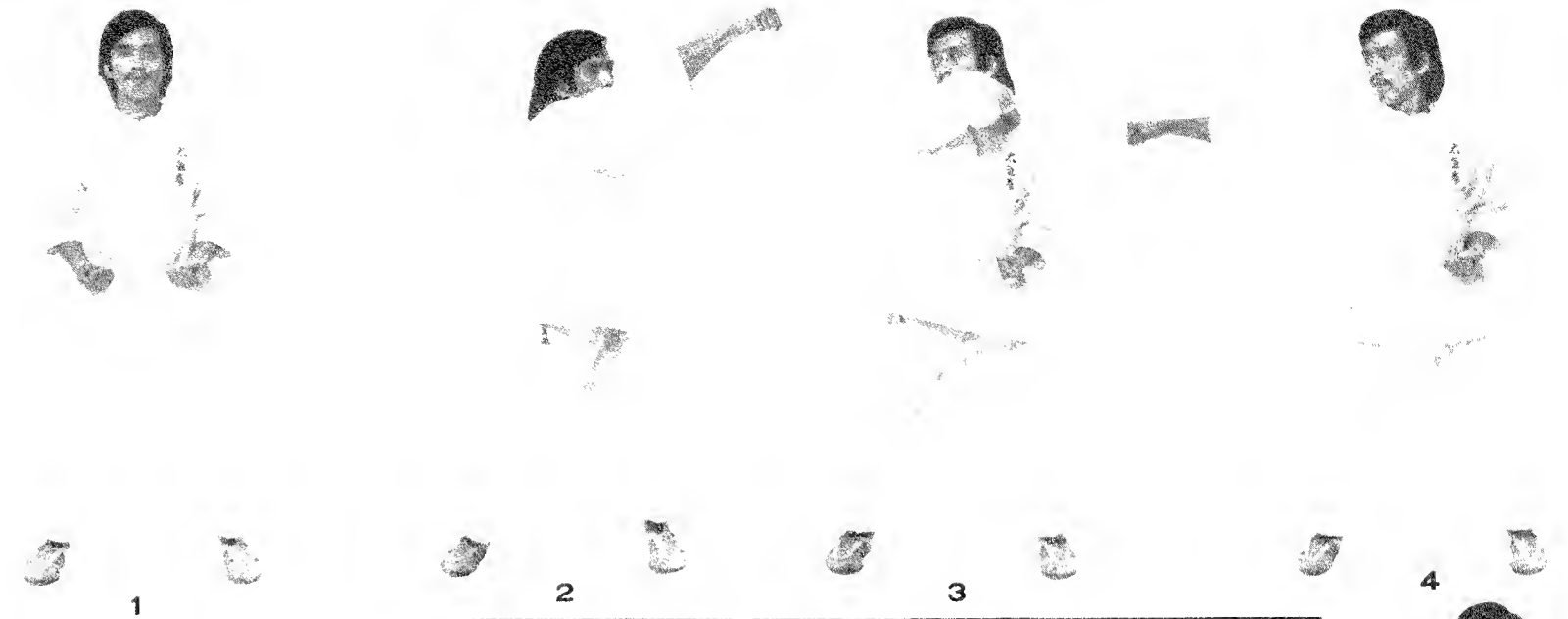
C

**Application:** The opponent thrusts with his left arm; block with your right arm. If he thrusts with his right arm, block with your left.



## Daken

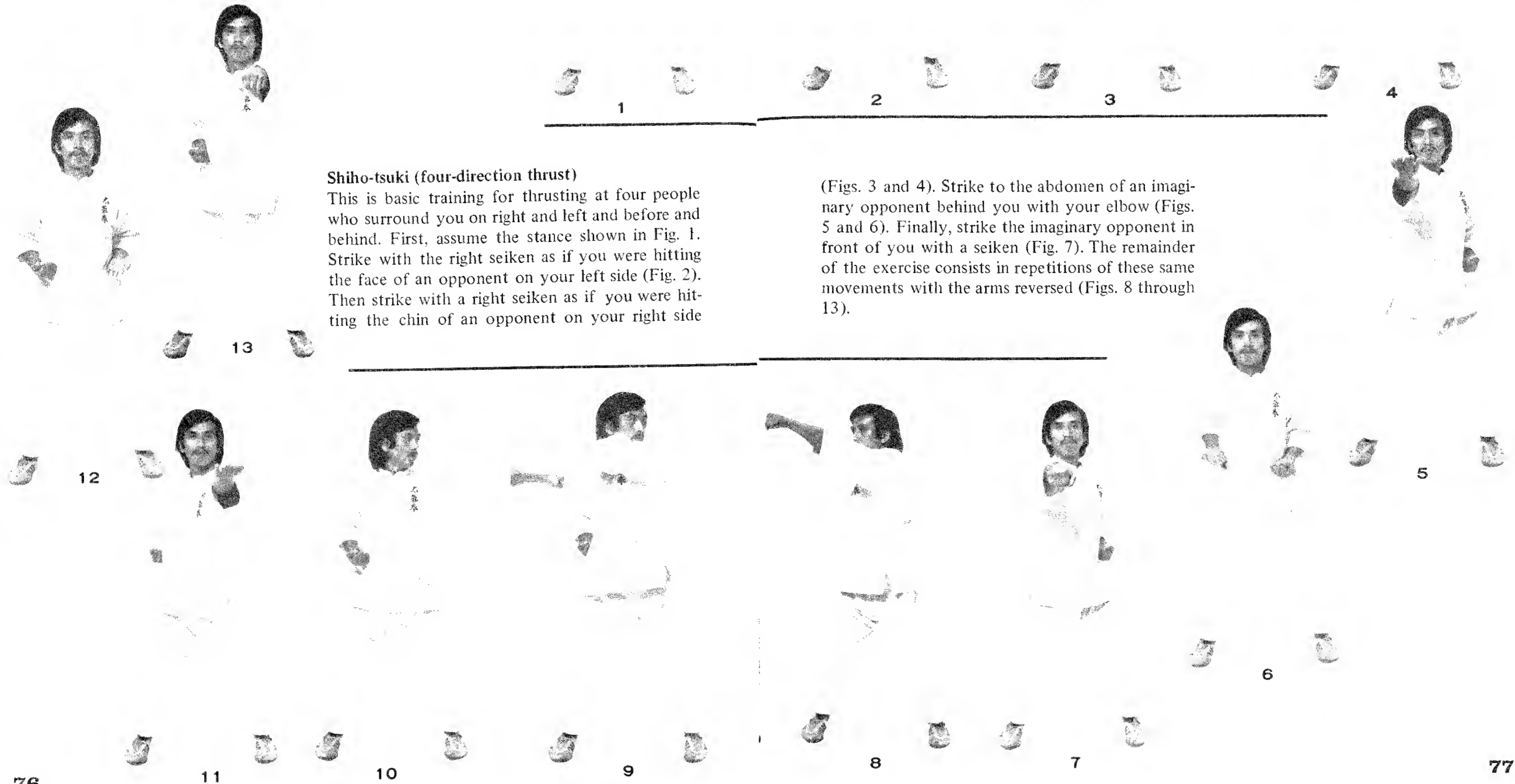
All of the techniques in which your attack the opponent belong to the daken category.



### Shiho-tsuki (four-direction thrust)

This is basic training for thrusting at four people who surround you on right and left and before and behind. First, assume the stance shown in Fig. 1. Strike with the right seiken as if you were hitting the face of an opponent on your left side (Fig. 2). Then strike with a right seiken as if you were hitting the chin of an opponent on your right side

(Figs. 3 and 4). Strike to the abdomen of an imaginary opponent behind you with your elbow (Figs. 5 and 6). Finally, strike the imaginary opponent in front of you with a seiken (Fig. 7). The remainder of the exercise consists in repetitions of these same movements with the arms reversed (Figs. 8 through 13).





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### Chudan-tsuki (middle thrust)

Standing in the original position (Fig. 1), imagine that the opponent is attacking you with his fist. Block and parry his fist with your left arm and attack him with your right fist (Figs. 2 and 3). In this case, the right foot is the pivot. Its heel must remain on the floor. For the kumite, see p. 135.

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### Jodan-tsuki (upper thrust)

The content of the exercise is the same as that for the chudan-tsuki. For the kumite, see p. 127.



1

In a standing position, strike toward the opponent's face with a sliding, rising motion (Figs. 1 and 2). In this instance, the left hand is the soe-te. Next, reversing the roles of the arms, repeat the same motions (Figs. 3 and 4). For the kumite, see p. 120.



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A



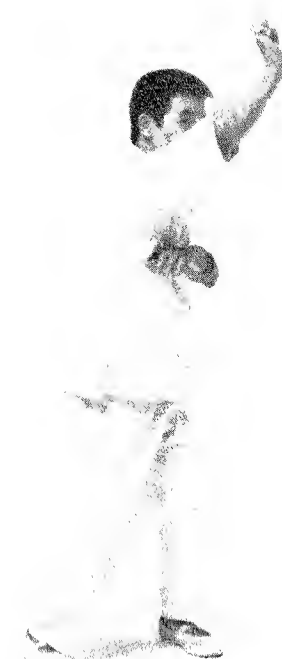
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**Application:** Control the opponent's striking fist with your left hand. At the same time, attack the opponent's face with a sliding, rising move of your right arm.



As you advance your right foot, thrust your left fist outward as if you were striking the face of the opponent (Figs. 1 through 3). At this time, the right hand performs a defensive role. Next, advancing your left foot, thrust with your right hand (Figs. 4 through 6). In this case, the left hand performs a defensive role. Repeat these moves. At first, execute them slowly and gradually increase speed. For the kumite, see p. 114.



Application.

Imagine that the opponent is attacking with a fist thrust. From the stance in Fig. 1, take one step forward. Defend yourself by blocking the opponent's fist with your left hand. Execute a hook with your right hand (Figs. 2 and 4). Or you may take one step to the rear when the opponent tries a thrusting attack (Fig. 2) and then go forward to meet him for a defense. You must then execute the hook with your left hand (Figs. 5 through 8). For the kumite, see p. 127.

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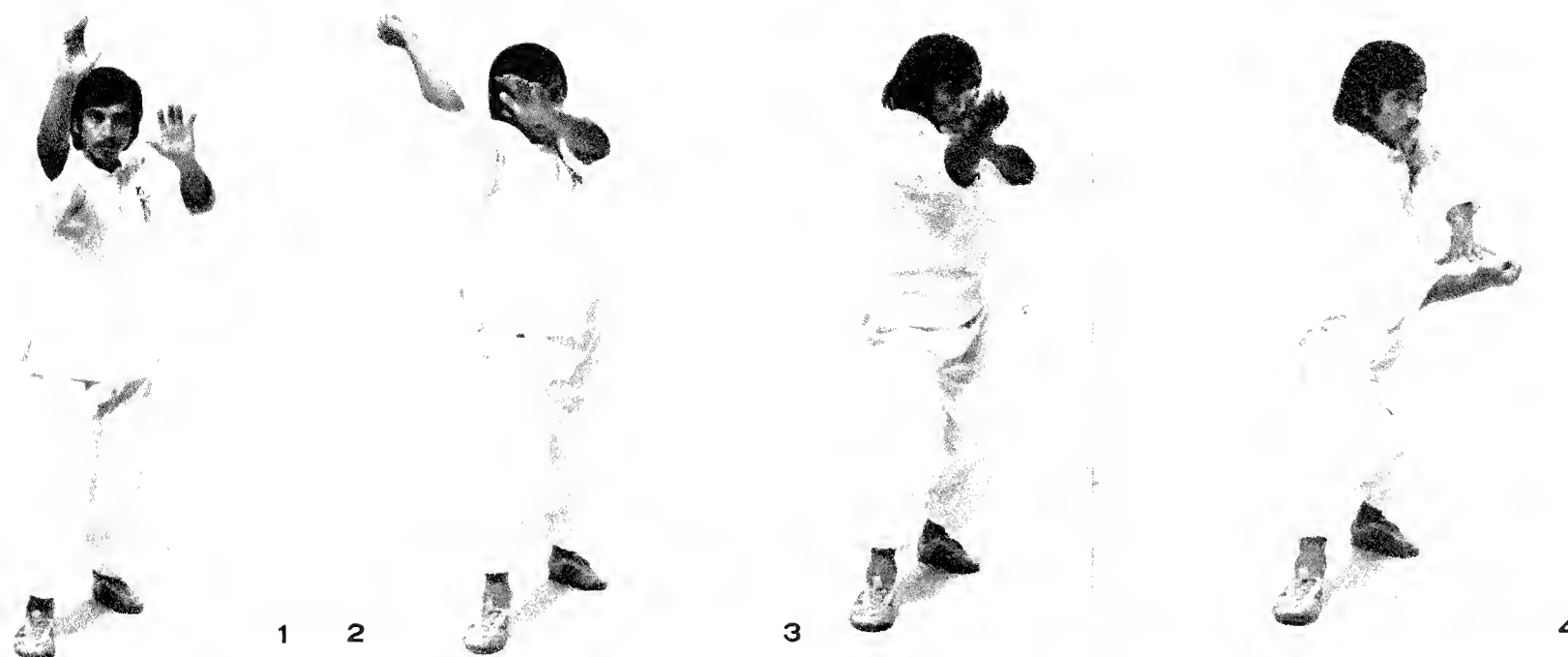
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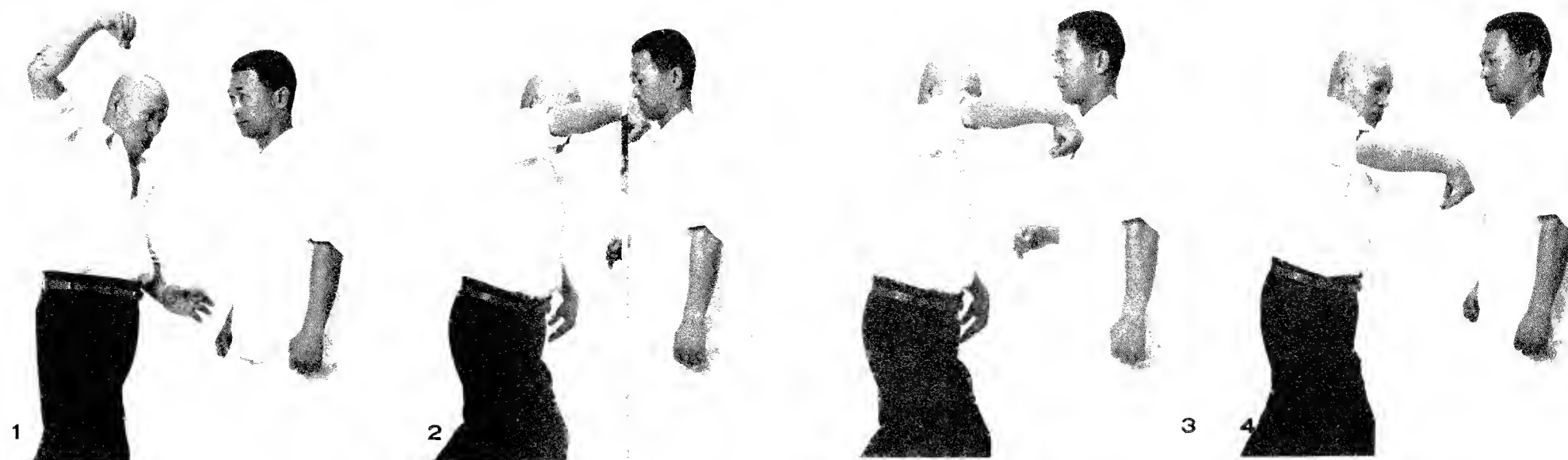
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From the stance in Fig. 1, raise your right hand upward to the right. Turning your body forty-five degrees, strike the opponent in the left temple (Figs. 2 through 4). Turning the arm over, return to the position in Fig. 1. In this case, the left hand is the soe-te, which you must use to defend yourself from the opponent's attack.



This technique is called the uma-te (horse hand) because it resembles the motions an angry horse makes when it rears on its hind legs and strikes with its forelegs. Without tensing your right hand

and forming only a loose fist, raise your right arm (Fig. 1). Then strike toward the region of the opponent's heart (Figs. 2 through 4).



When you are in the original position (Fig.1) and an opponent attacks as shown in Fig. B, defend yourself from his fist with your left hand (Fig. 2). Then, swinging your right hand then down again, attack the opponent with a shuto (knife-hand) (Figs. 3 through 5). The moves from defense to attack must be performed with smooth continuity. When you attack the opponent with a shuto, turn your body as shown in Fig. 4 in order to make use of the reaction force generated by that motion.

**Application of the mukae-te and the daken**  
The opponent is attacking your body with his fist. Defend yourself with your left hand and lead the opponent toward you so that you can attack with a shuto.

## Practice Method

In this practice, the techniques learned in Zen, hai, and neri are put to use in imaginary combat. During practice, your body must remain limber. At first, move as economically and slowly as possible in order to master the defense and attack. In defense, it is always better to foil the opponent's attack as close to your own body as possible. This kind of defense requires plentiful repetition because it provides a check on the thoroughness of neri training by examining your moves from various standpoints: position of the hands, position of the feet, level of the hips, tenseness of the body, and action of the head. Practice takes place under three conditions: one person, two persons completely unarmed, two persons with the opponent armed with staff or bamboo practice sword (shinai). After you have become accustomed to working with armed men, your opponent must actually try to strike you with his staff or practice sword.

At this stage, you and the opponent must imagine your work to be actual combat and must move as quickly as possible and remain in action for as long as you can. It is better to ask a practiced kendo man to help you with this kind of training. Practice has little value if both you and the armed opponent are beginners.



### Basic Training I

Put the palms of your hands tightly together. Describing a circle to the right and left with your hands, advance and then step to the rear. The arms and the feet must move independently of each other. This training is devised to help you know the limits of your defenses. Further, it helps build a body that is not easily thrown off balance when the opponent pushes it.



### Basic Training III

1 Cross your arms as shown in Fig. 1. Then, with one arm, force the opponent's hand downward from above. Raise the other (Figs. 2 and 3), turn it to the right side, and press (Figs. 4 and 6). People pressed in this way by opponents who have great strength are usually unable to rise because they try to stand by means of the strength of their hips alone. But if the strength of the entire body is called into play, it is surprising how easily one may rise. Take great pains to master the method of turning the arms shown in Figs. 2 and 3. This exercise is good training for the hips and for the opponent's arm movements.



### Basic Training II

This exercise is called tsuishu. Crossing your arms at the wrists (Fig. 1), first push one arm forward as if you were pressing the chest of an opponent (Fig. 2). When that hand has reached a point at which it would touch the opponent's chest, the opponent, twisting the hips and pushing back your hand toward your chest (Figs. 3 and 4).

This training is extremely important. It helps you know when you have touched the opponent's hand and trains your body movements. Furthermore, it is good training for the wrists and improves the balance of the hips because of the pushing and being pushed involved in it.





#### Basic Training IV

Advancing your right foot one step, make a circle from the lower left with your right hand. Your right hand should end up high on the right side. The left hand must serve as the soe-te. When you make the circle with your right arm, it is important to strike in a motion resembling the way an elephant waves its trunk.



Perform the motions explained in the preceding paragraph with an opponent. The outer sides of your arms and his will come into contact. This kind of training strengthens the arms and hips.





This method helps you develop hips and legs that are strong enough to withstand the attacks of any opponent. Furthermore, it enables you to know how to react in actual combat: whether to pull a strong opponent or push a weak one off balance. See the sashi-te (p. 64).

1

You and the opponent are in the original position (Fig. 1). Take one step forward on your right foot. The outer sides of your arms and his should strike together (Figs. 2 and 3). Repeat these movements (Figs. 4 through 7). As shown in Figs. 3, 5, and 7, lower your hips well. This training is an excellent opportunity to make use of the leg and hip training gained through Zen, hai, and neri.

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# Practice with an opponent armed with a bamboo practice sword

Your body must remain flexible and balanced. Do not allow yourself to be disturbed by the ki of the sword. Pay attention to the positions of your arms in blocking the sword and to the way you lower your hips. Work in a light and easy way.

When the opponent thrusts at your body with a bamboo practice sword (Figs. 1 and 2), the instant before the weapon reaches your abdominal region, retract your hips (Fig. 3). Be especially careful of the timing in the movement of your hips. Do not pull your hips too far to the rear. Do not spoil the positions of your arms. And do not forget that you must have the feeling of moving forward.

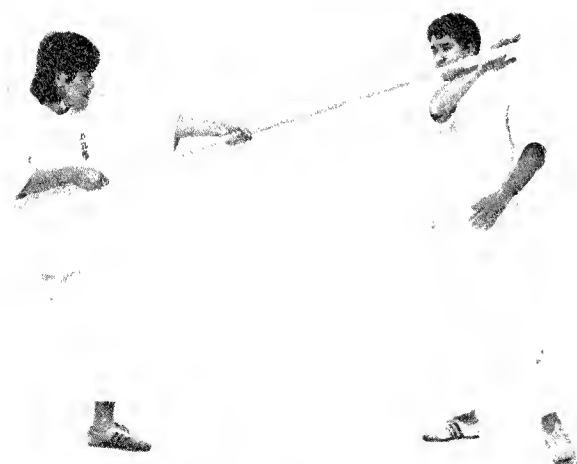
When the opponent attacks with a bamboo practice sword, lead him toward you by taking one step toward him (Fig. 1). At the moment of his attack, step to the rear on your right foot and protect yourself from his sword with your left arm (Figs. 2 and 3). At the stage shown in Fig. 3, take care not to move your hips too far to the rear. Move as you lower your hips and use your left hand as mukae-te and your right as soe-te. Have the feeling of constantly moving forward. For the mukae-te, see p.40.



When the opponent thrusts with a bamboo practice sword (Fig. 1), parry his sword to the inside with your left hand to defend yourself (Figs. 2 and 3). At this point, the left hand is the harai-te and must move with the sword. The right hand assumes a similar position, but it is important to remember that the two hands act separately. At the stage shown in Fig. 2, you are within the opponent's limits of defense and are in a position from which to make an attack. For the harai-te, see p. 58.



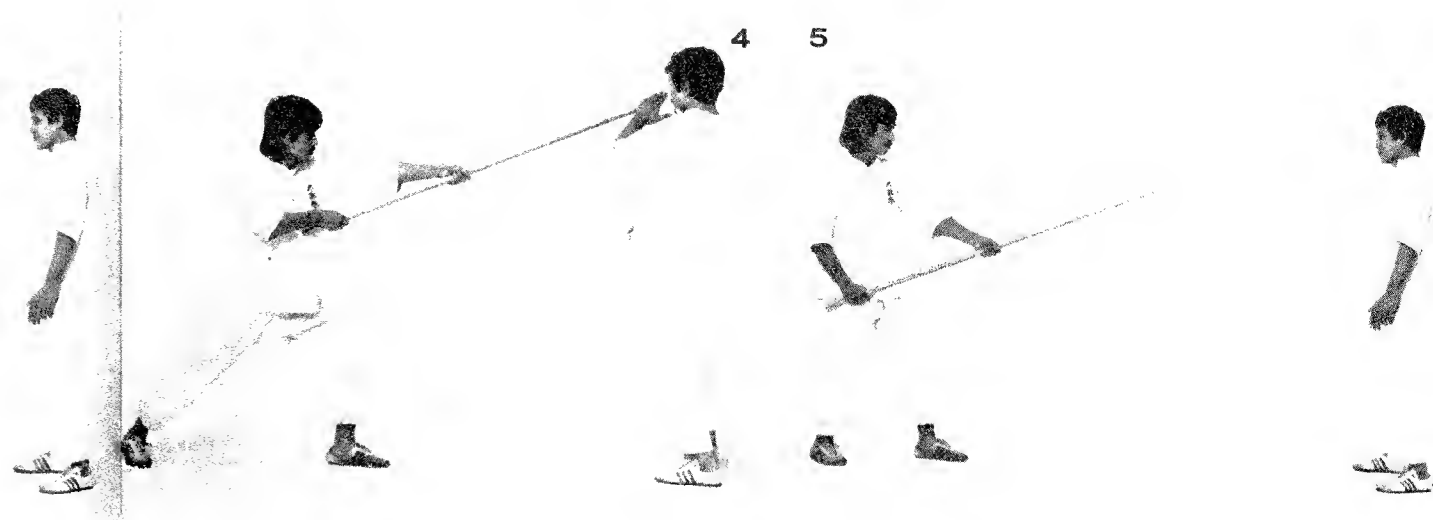
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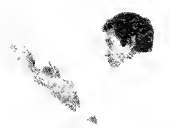
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### Practice with a staff

When the opponent has assumed a position with the staff (Fig. 1) and is coming toward you for an attack to your face, turn your body to the right and protect yourself by blocking the end of the staff with your right arm (Fig. 2). In this block, your right arm must move downward from above. Repeat this practice several times with first the right and then the left arm. Do not be distracted by the tip of the staff. Apply your defensive techniques when the staff is very close to your own face.



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2

When the opponent is about to attack with the staff in a middle (chudan) position (Fig. 1), block and force the staff away with your left hand and move into the opponent's limits of defense (Figs. 2 and 3). When you are protecting yourself from the opponent's staff, you must act boldly.

3



When the opponent has initiated a strike to your face (Fig. 1), stop his attack with your left palm and force his weapon to the side (Fig. 2). Then move into the opponent's limits of defense. Block the attack when the staff is as close to your face as possible. When you advance, lower your hips and lean forward.



3

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### Training with a bamboo practice sword

The opponent holds the practice sword in an upper (jodan) position (Fig. 1). He is about to deliver a downward strike to the top of your head. You must step forward suddenly and block the weapon and force it away (Figs. 2 and 3). You must remember to perform this block with your entire body and not with your hand alone. If you do not, your bodily balance will be upset.



1



2



The moment at which the hand and the bamboo sword cross.



3

Block and force the weapon away with the outer side of your arm.



Step forward suddenly when the opponent comes to you for an attack (Fig. A). Grip the bamboo sword and pull it toward you (Fig. B). This is a sophisticated technique based on the principles of the sashi-te. At the stage shown in Fig. A, the left hand is the soe-te. This point deserves special attention.



A



B





The opponent has initiated an attack to the left side of your face with the cloth-wrapped bamboo sword (Fig. A). As you twist your body to the right, block the sword with the palm of your hand (Figs. B and C). Take care to lower your hips well at this point.



# **Training with a cloth-wrapped bamboo practice sword.**

Moving from the position shown in Fig. 1, the opponent is attempting an attack to the left side of your face (Fig. 2). Turning the palm of your hand up, block the weapon and enter the opponent's limits of defense (Fig. 3). When he follows up with an attempted attack on the right side of your face (Fig. 5), boldly move to him and attack (Figs. 6 through 8). Repeat this training over and over as many times as is necessary to enable you to move easily into his limits of defense.

You and the opponent are in the positions shown in Fig. 1. The opponent attempts an attack from below with the cloth-covered practice sword (Fig. 2). Defend yourself with a mukae-te (Fig. 3). Next the opponent swings the practice sword to the right and tries an attack to the left side of your face. Once again, defend yourself with a mukae-te (Fig. 4). When the sword is forced down, the opponent will try another attack (Figs. 5 and 6). Defend yourself from an attack to the left side of the face (Figs.

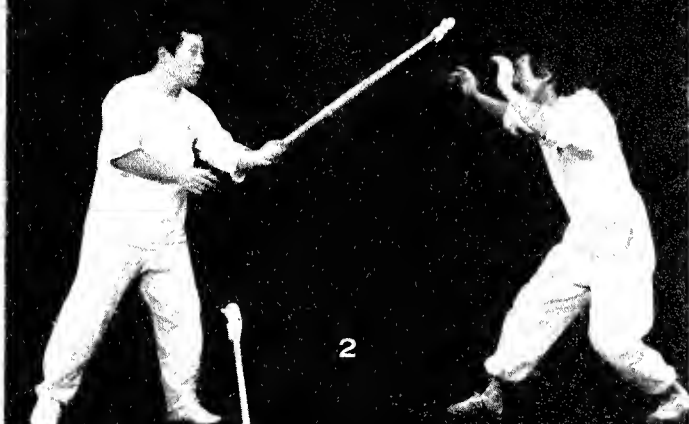
on the defensive must avoid being driven by the practice sword. To do this he must keep the hand that is not being used in the defense moves always ready to serve as soe-te. This kind of training is highly practical. For this reason, you must be constantly on guard for a chance to leap toward the opponent and must do so whenever you see such a chance.

7 and 8). This time, the opponent will try to thrust your abdomen; you must use your left hand in sashi-te (Fig. 9). When this happens, the opponent will swing the sword toward the left side of your face. Defend yourself with a mukae-te (Figs. 10 and 11). Finally, he will attempt a strike to the right side of your face; defend yourself with a mukae-te (Figs. 12 and 13).

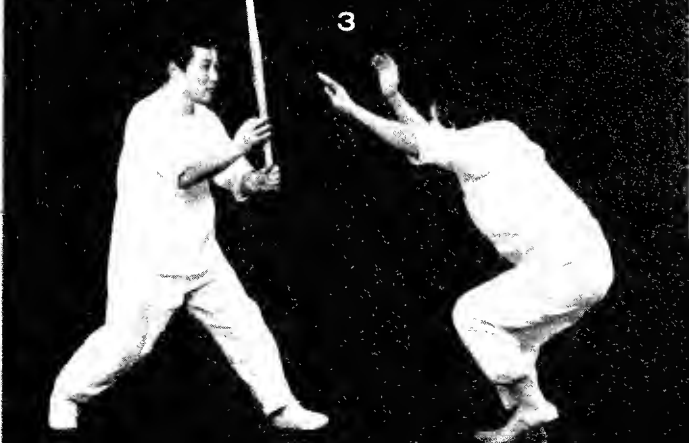
The person using the cloth-covered bamboo practice sword must move swiftly from upper to lower and from side to side attacks. The person



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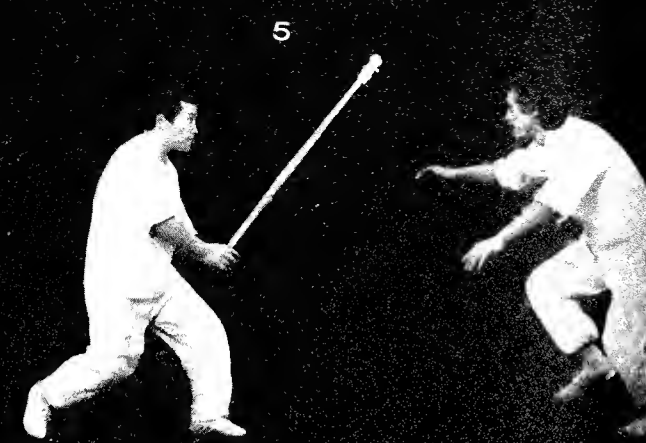
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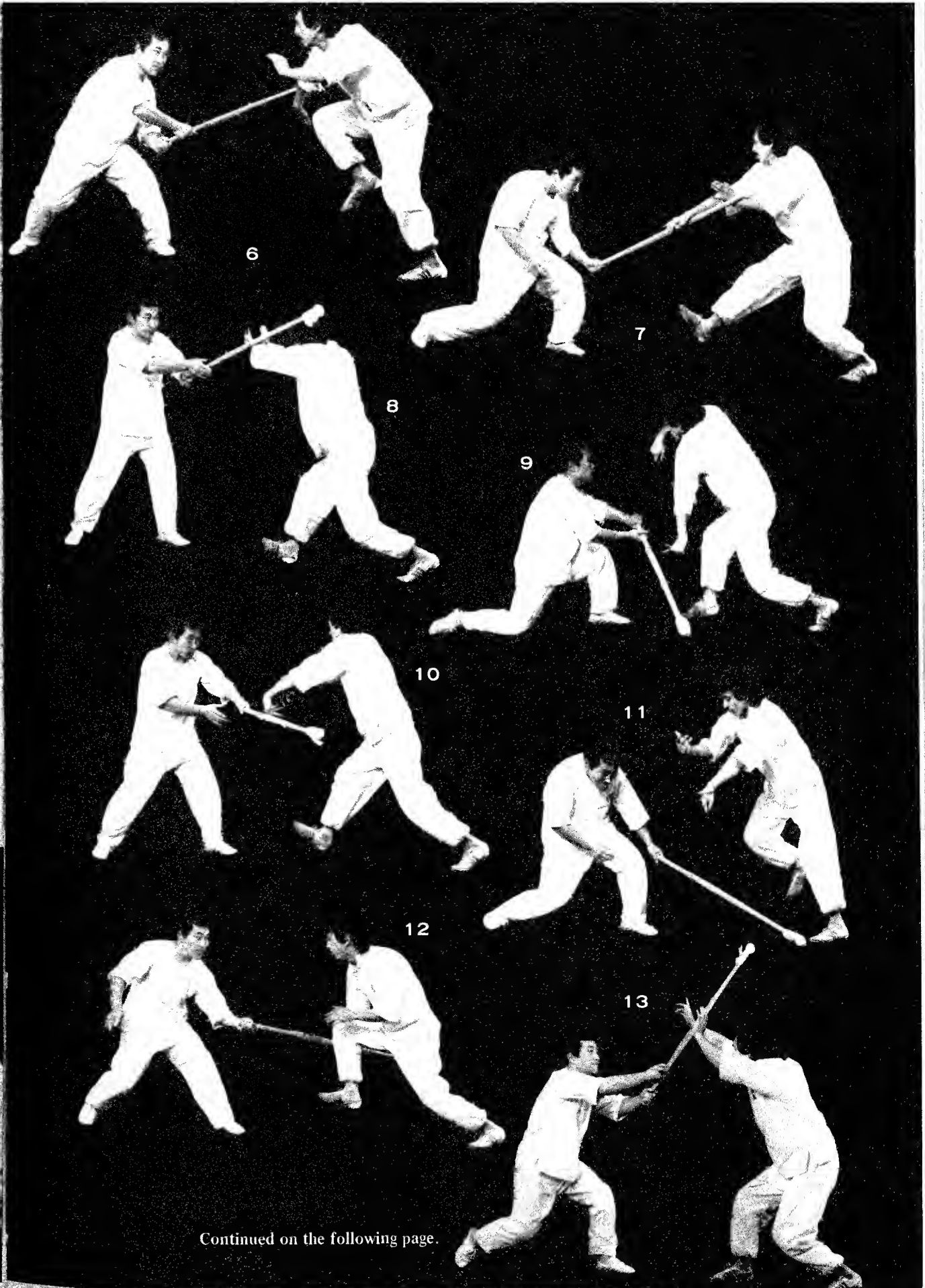
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As is the case in the preceding exercise, the attacking opponent will make as many strikes as possible from the top and bottom and from the right and left. He will make these strikes with maximum speed. For the sake of safety, a protective covering is attached to the tip of the bamboo sword.

At first, the opponent will make a feint from an upper (jodan) position (Figs. 1 through 3). Block his attack to the right side of your body by crouching (Fig. 4). When he attempts a middle (chudan) attack to the left side of your abdomen, parry it with your right arm (Figs. 5 and 6). Then he will quickly redirect the sword to try a strike from the left. When he does this, parry with the left arm (Fig. 7). Use a left sashi-te (Fig. 8) to block his attempted downward strike from an upper (jodan) position. Parry his attempted strike from below with your left hand (Figs. 9 through 11). He will then make a feint to the lower right (Fig. 12) and will follow up with an attempted strike to the front of your body. Use a left sashi-te to block this (Fig. 13).



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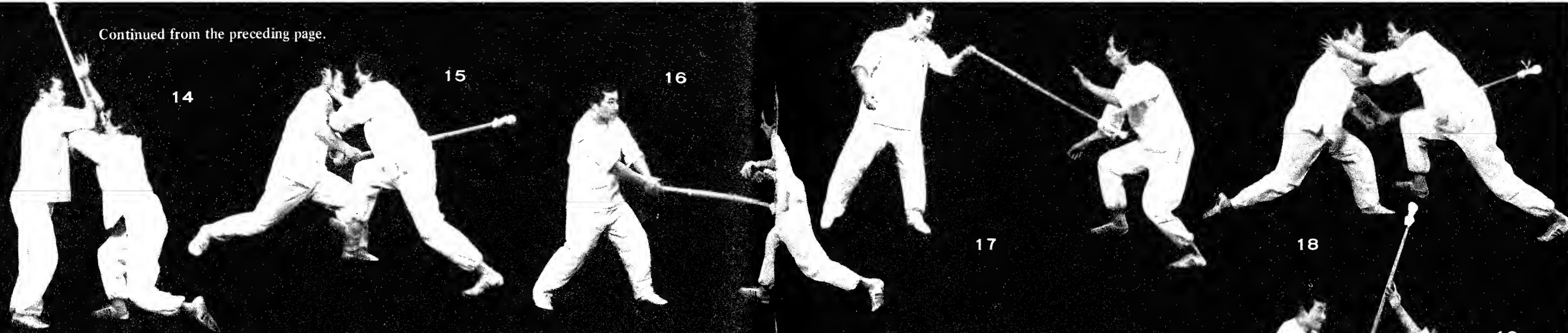
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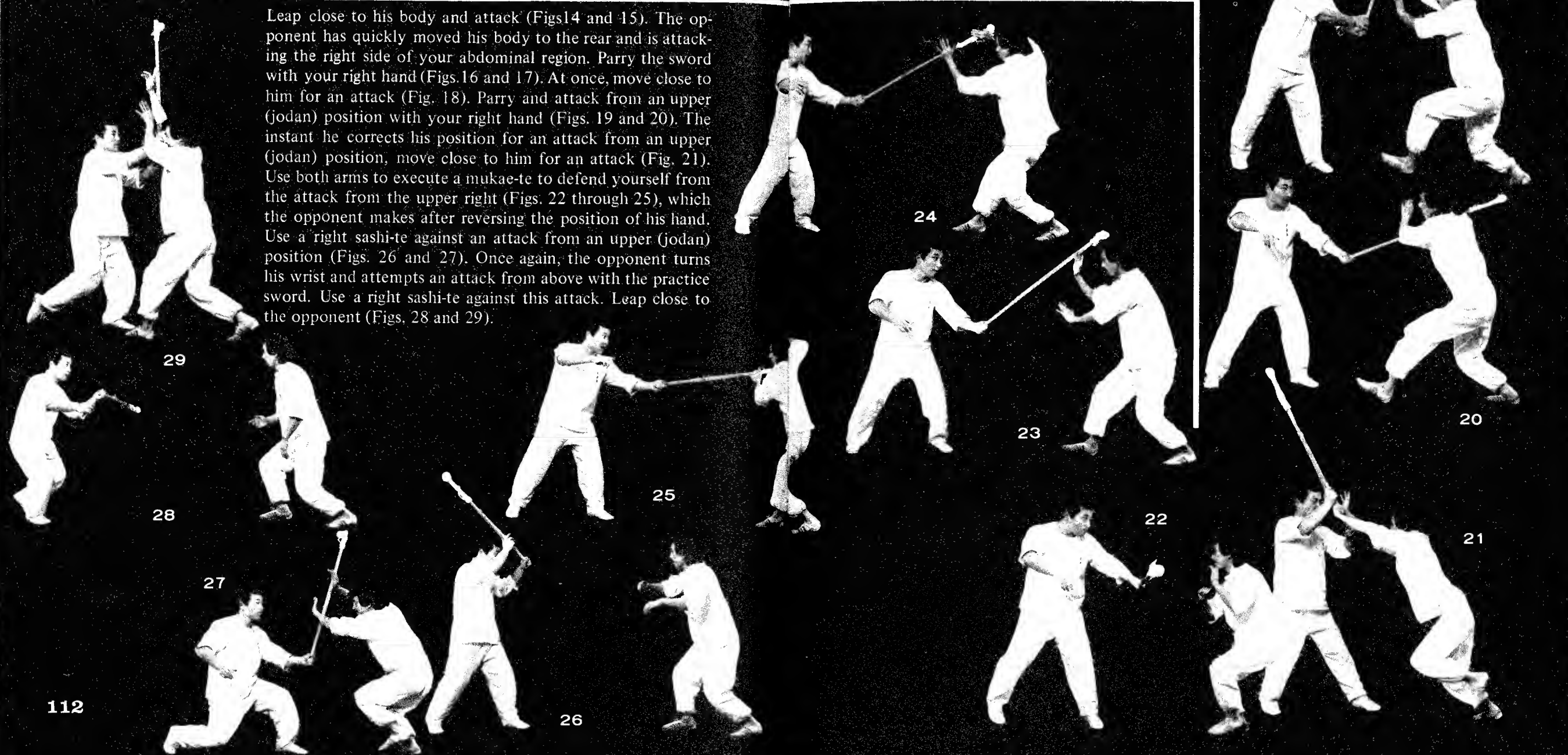
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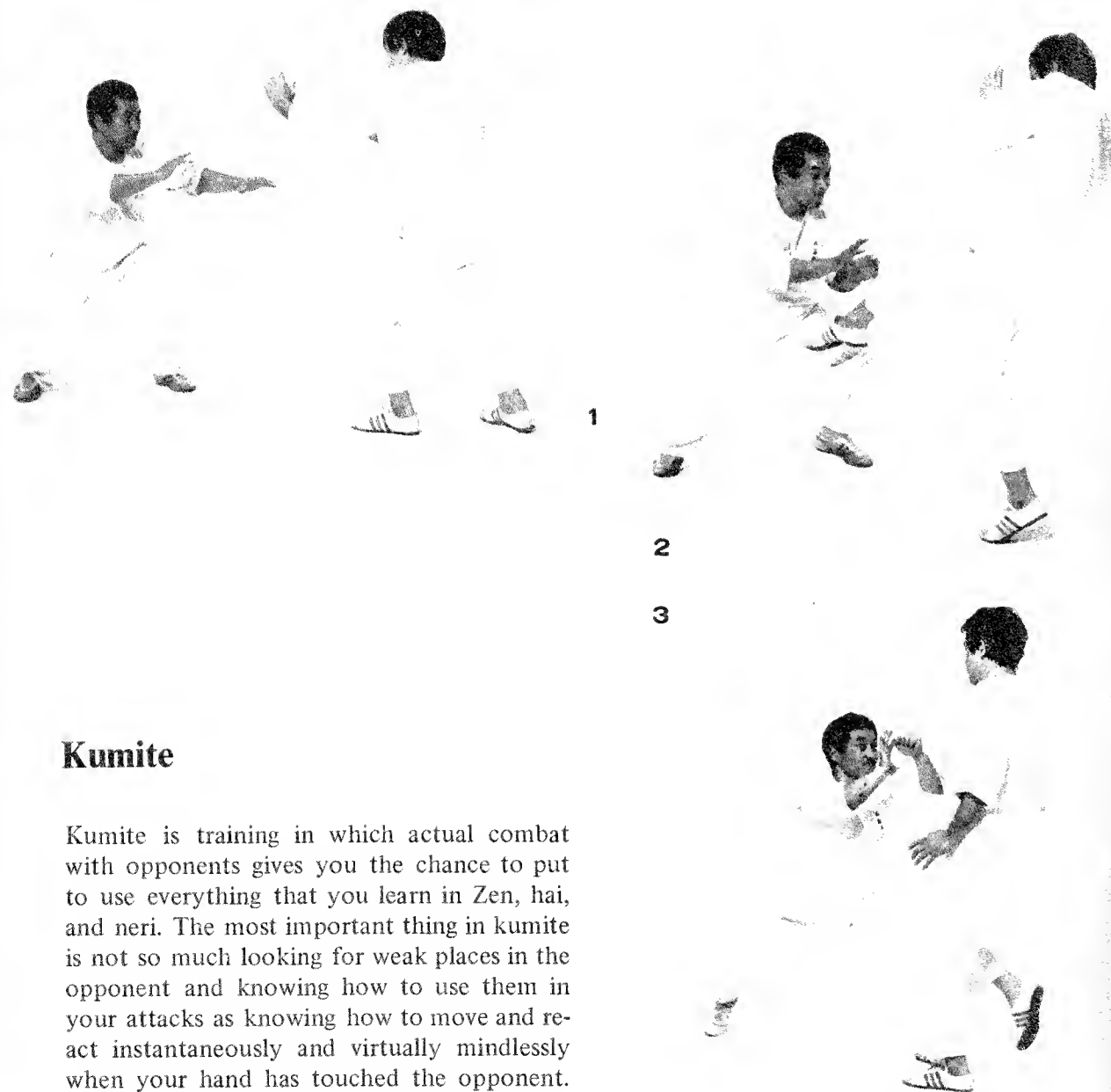
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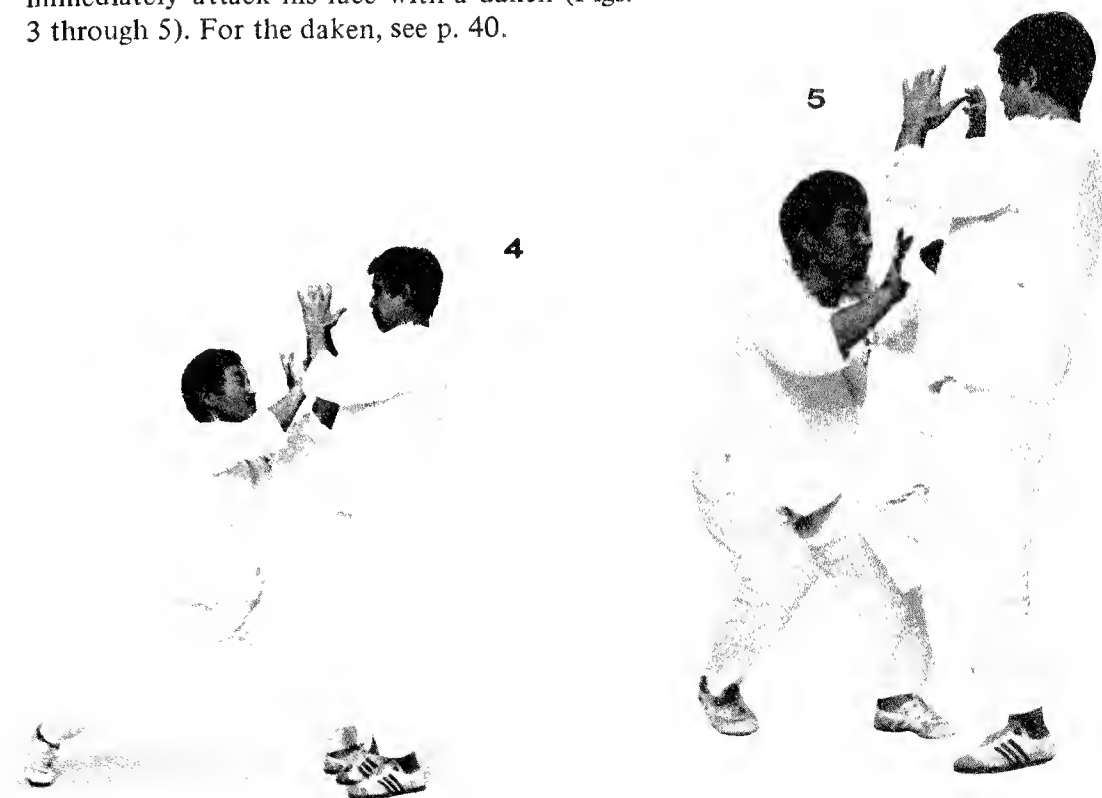


Leap close to his body and attack (Figs 14 and 15). The opponent has quickly moved his body to the rear and is attacking the right side of your abdominal region. Parry the sword with your right hand (Figs 16 and 17). At once, move close to him for an attack (Fig. 18). Parry and attack from an upper (jodan) position with your right hand (Figs. 19 and 20). The instant he corrects his position for an attack from an upper (jodan) position, move close to him for an attack (Fig. 21). Use both arms to execute a mukae-te to defend yourself from the attack from the upper right (Figs. 22 through 25), which the opponent makes after reversing the position of his hand. Use a right sashi-te against an attack from an upper (jodan) position (Figs. 26 and 27). Once again, the opponent turns his wrist and attempts an attack from above with the practice sword. Use a right sashi-te against this attack. Leap close to the opponent (Figs. 28 and 29).





From the position in Fig. 1, the opponent boldly kicks to the front (Fig. 2). Parry his foot and immediately attack his face with a daken (Figs. 3 through 5). For the daken, see p. 40.



## Kumite

Kumite is training in which actual combat with opponents gives you the chance to put to use everything that you learn in Zen, hai, and neri. The most important thing in kumite is not so much looking for weak places in the opponent and knowing how to use them in your attacks as knowing how to move and react instantaneously and virtually mindlessly when your hand has touched the opponent. When you are stepping backward and are being pushed by the opponent, do not spoil the position of your hips. Do not look the opponent in the eye. Instead, allow your eyes to follow his entire body in all its movements. It is important to keep hands and arms limber so that they can effectively deal with the opponent's attacks.



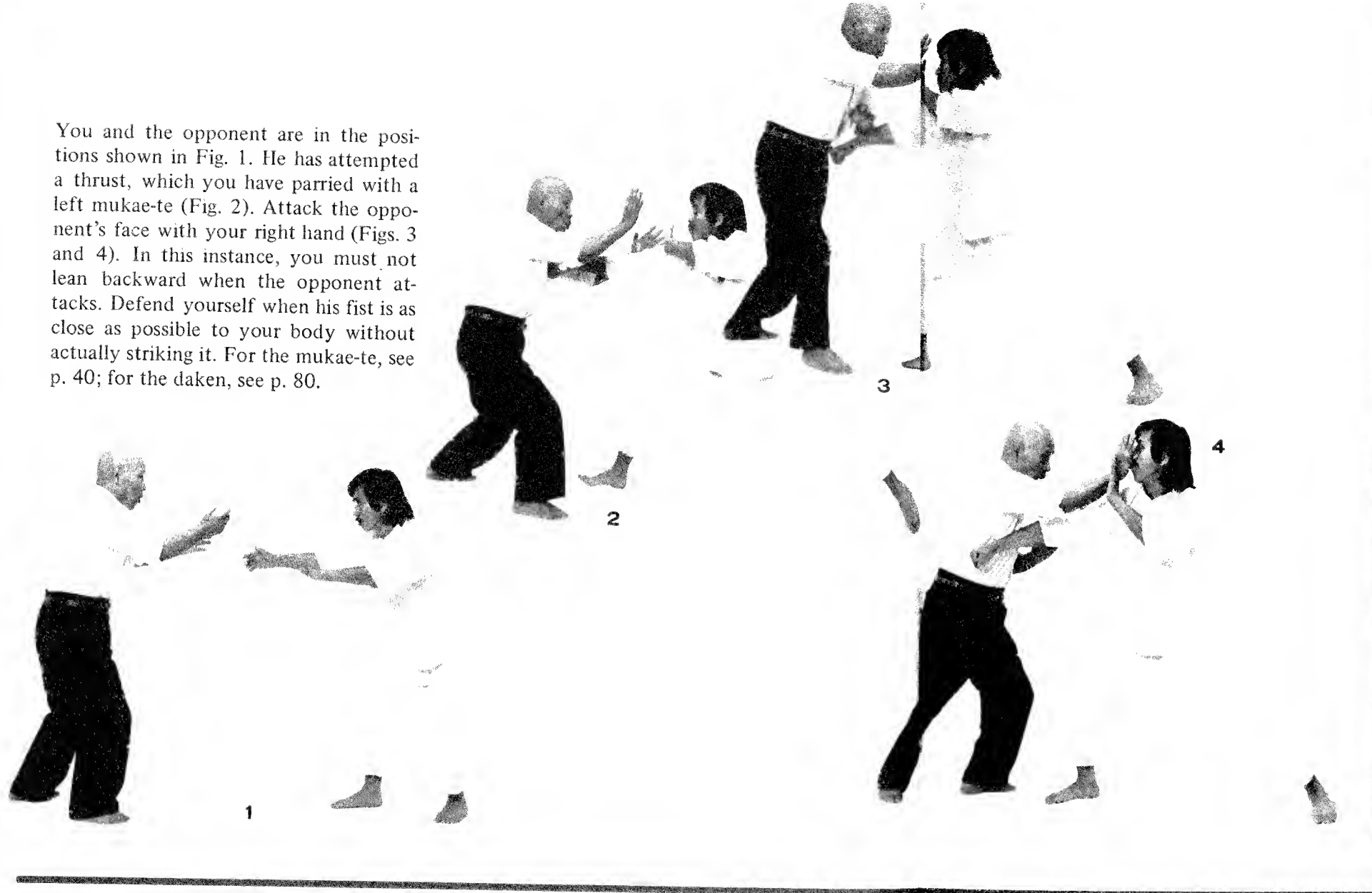
The opponent tries a hook to the left side of your face (Fig. 1). Block and force his fist aside with the inner side of your arm (Figs. 2 through 4). Step forward to immobilize his arm. At the same time, force him off balance (Figs. 5 and 6). As is shown in Figs. 2 through 6, this must be performed in a continuous, balanced series of movements with the left and right arms and hands. For the mukae-te, see p. 42.



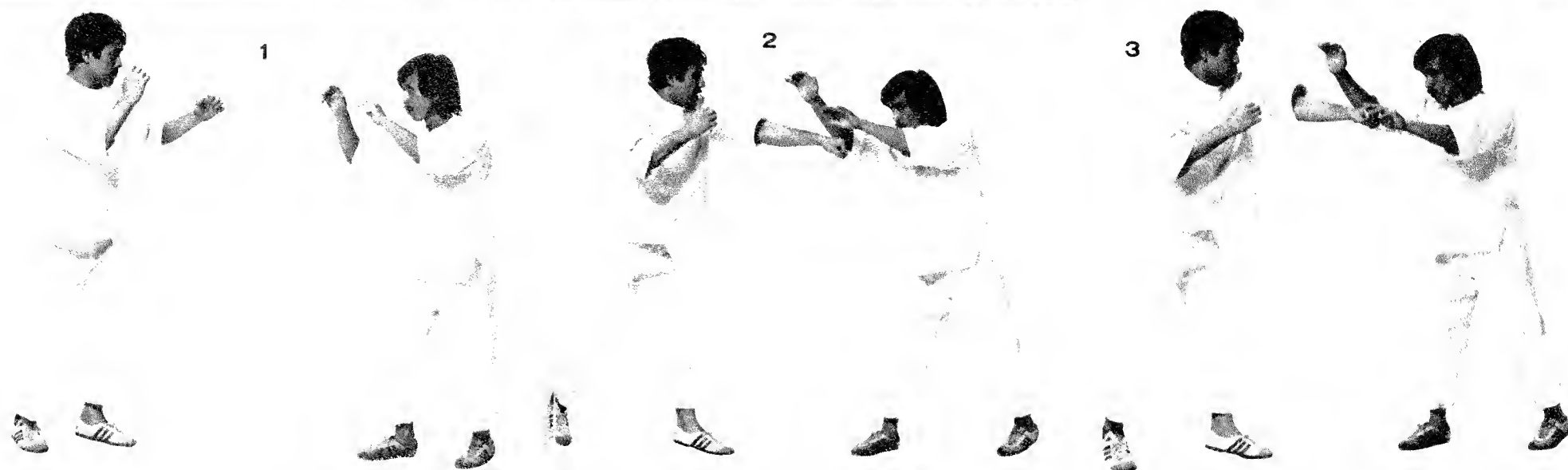
You and the opponent assume the positions shown in Fig. 1. The opponent attempts an attack with his right seiken. Block that fist with a sashi-te (Fig. 2). Suddenly force the opponent off balance (Figs. 3 through 5). For the sashi-te, see p. 64.



You and the opponent are in the positions shown in Fig. 1. He has attempted a thrust, which you have parried with a left mukae-te (Fig. 2). Attack the opponent's face with your right hand (Figs. 3 and 4). In this instance, you must not lean backward when the opponent attacks. Defend yourself when his fist is as close as possible to your body without actually striking it. For the mukae-te, see p. 40; for the daken, see p. 80.



You and the opponent are in the positions shown in Fig. 1. The opponent attempts an attack with his left fist. Parry it with the inner side of your arm (Figs. 2 and 3). Next, he will try an attack to your front with his right fist. Defend yourself with your right hand and move into the limits of his defense (Figs. 4 and 5). For the sashi-te, see p. 74; for the harai-te, see p. 60.





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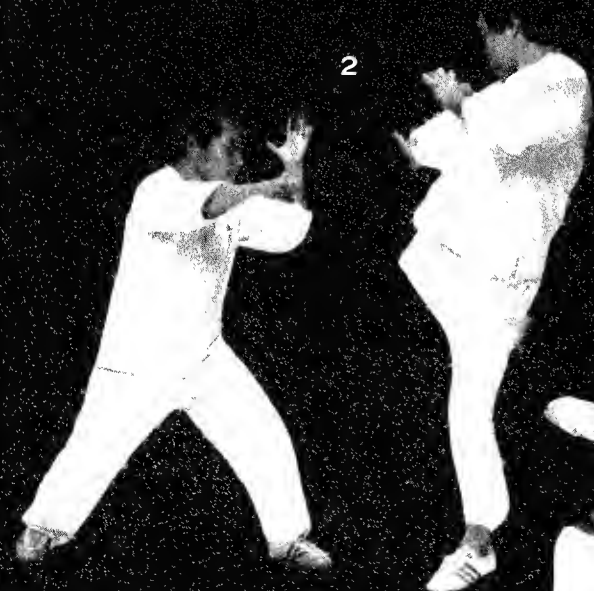
You and the opponent are standing facing each other in the positions shown in Fig. 1. He attempts an attack with his right seiken (Fig. 2). Turning your body half the way to the left, parry his attack with a left mukae-te and move to him (Figs. 3 and 4). Press your body against his side and force him off balance (Figs. 5 and 6). For the mukae-te, see p. 48.



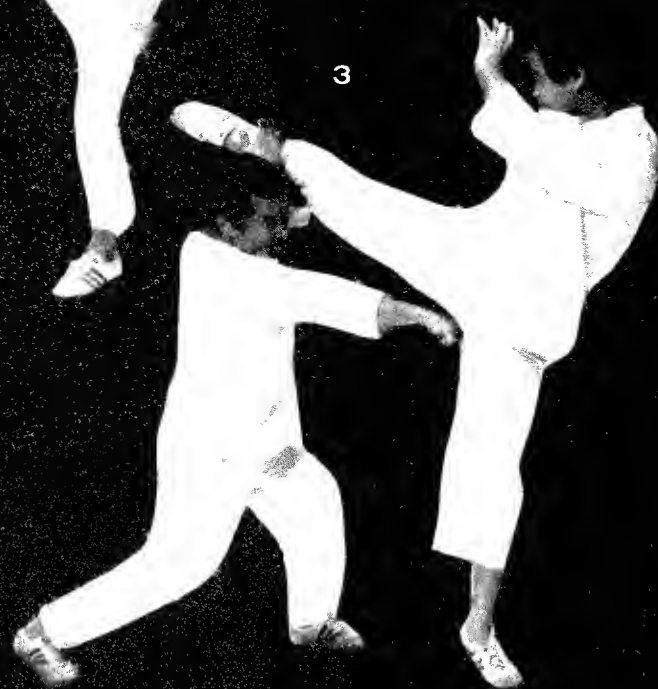
You and the opponent are in the positions shown in Fig. 1. When he tries a right roundhouse kick, block his leg with your left hand and attack his groin with your right hand (Figs. 2 and 3). The movements must be continuous and unified. The sashi-te is a modification of the technique on p. 72.



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When the opponent, who is taller than you, tries an attack to your face from above, block his arm from below with a right ko-ken (Figs. 1 and 2). Force him to lean forward and move into an attack (Figs. 3 and 4). It is important that all of these moves be continuous. You must be swift because, if you are not, you can get caught in the opponent's follow-up technique. For the sashi-te, see p. 69.



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You and the opponent are in the positions shown in Fig. 1. When he steps forward for an attack, block him with a left sashi-te (Fig. 2). immediately move into the limits of his defense and attack (Fig. 3). Once again, it is important that the move from the defense to the attack be continuous. For the sashi-te, see p. 70.

You and the opponent are in the positions in Fig. 1. The opponent tries a roundhouse kick. As you defend yourself with your left hand (Fig. 2), move into the limits of his defense and attack (Fig. 3). For the mukae-te, see p. 51.



You and the opponent are facing each other in the positions shown in Fig. 1. When the opponent attacks with a rear kick, enter the limits of his defense and block with a mukae-te (Figs. 2 and 3). As you move to the opponent's rear, seize his leg with your right hand and force him off balance (Figs. 4 through 6). In this technique it is important to steal the opponent's interval (ma-ai). The major characteristic of the technique is the way you move into the limits of his defense as you simultaneously defend yourself and attack him. For the mukae-te, see p. 46.



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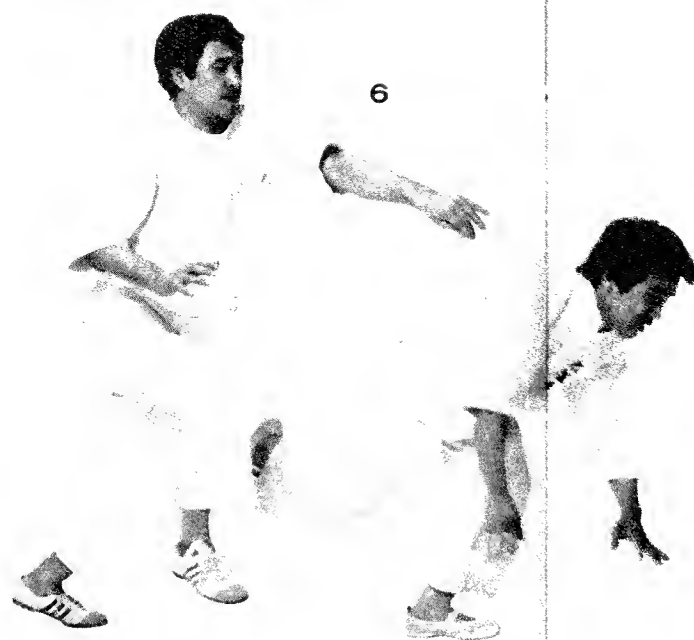
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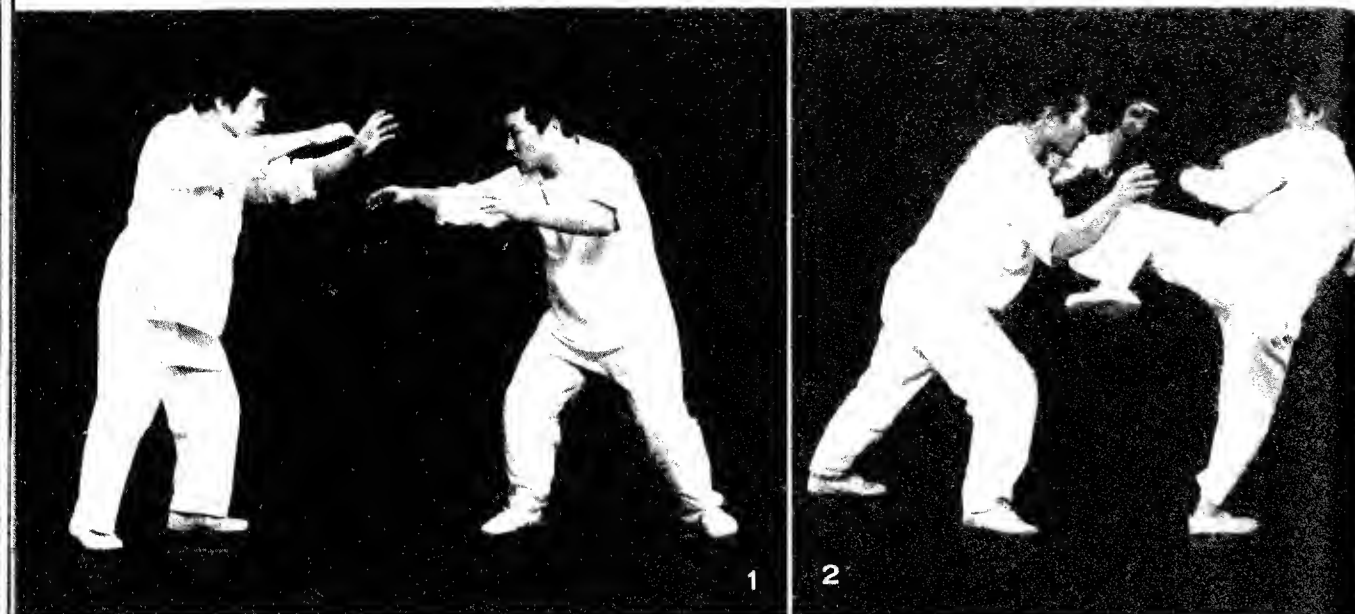


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From the position shown in Fig. 1, use a sashi-te to block and halt the attack the opponent tries with his left seiken (Fig. 2). Next, block and force away the opponent's right seiken, when he attempts an attack with it (Figs. 4 and 5). Force him off balance by pressing your body against his (Fig. 6). For the sashi-te, see p.64; for the harai-te, see p.59.





From the position shown in Fig. 1, the opponent tries a roundhouse kick to the right side of your face. Using the inner side of your right arm, stop his kick (Fig. 2). Switching to a mukae-te, turn the opponent's body (Figs. 3 and 4). Force him off balance (Fig. 5). For the mukae-te, see p. 51.



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You and the opponent are facing each other in the positions shown in Fig. 1. When the opponent tries an attack with his left fist, block it with a mukae-te (Fig. 2). Then, when he tries a kick, turning your body half way around, block him again with a mukae-te (Fig. 3). Since his right hand is still active, take care that he does not attack you with it. Down the opponent by pulling the leg he used in the kick with your right hand (Figs. 4 and 5). Since the drive of his kicking motion is still in his leg, you can easily force him off balance. The actions from the defense to the attack must be as smooth as possible. For the mukae-te, see p. 51.

This is a technique to be used with an opponent who follows an ashi-harai with a kick. When you and the opponent are facing each other and he attempts an ashi-harai, do not be distracted by his motion, but move suddenly into the limits of his defense (Fig. 2). Block his kick with a mukae-te (Fig. 3). Then attack (Fig. 4). In this instance, it is important to have the feeling of driving forward all of the time. Take care not to upset the rhythm of your body motion. For the mukae-te, see p. 51.



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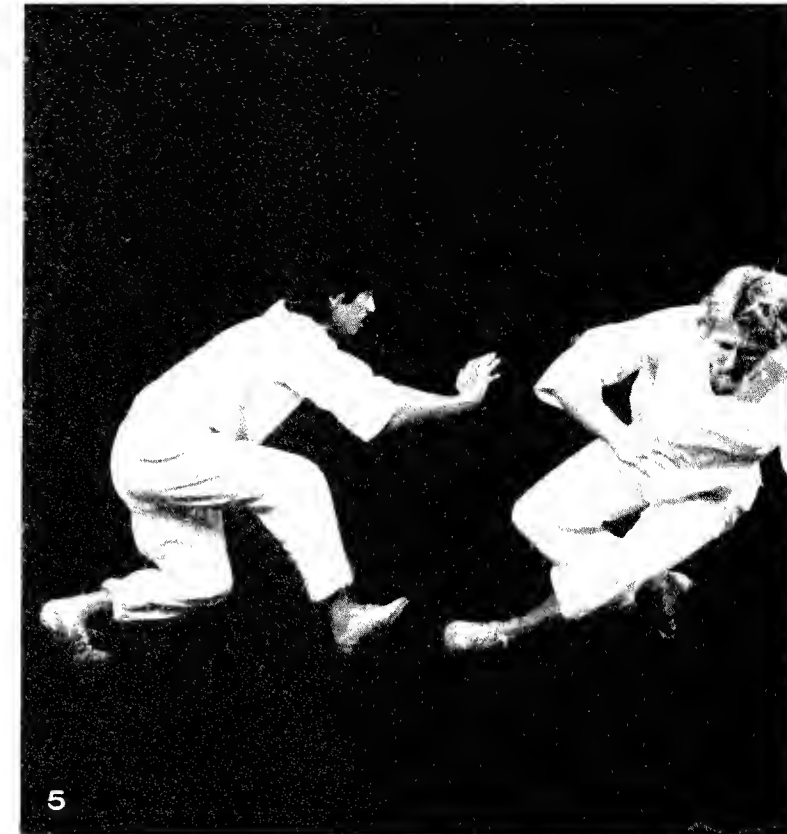
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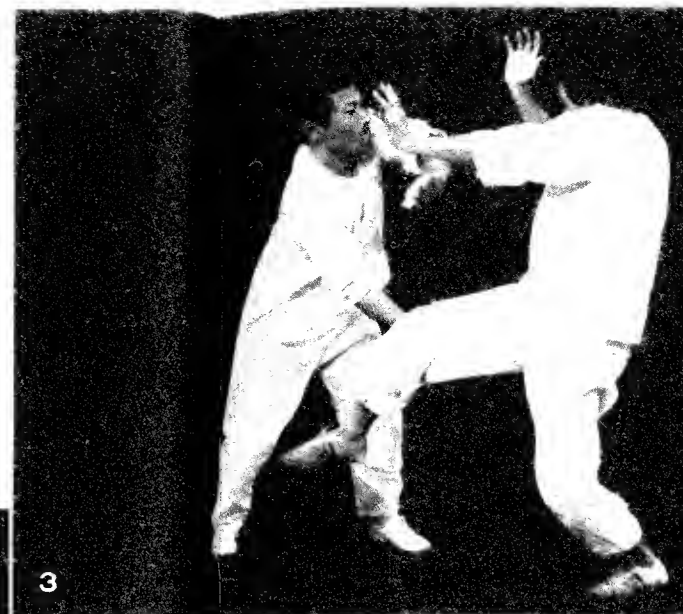
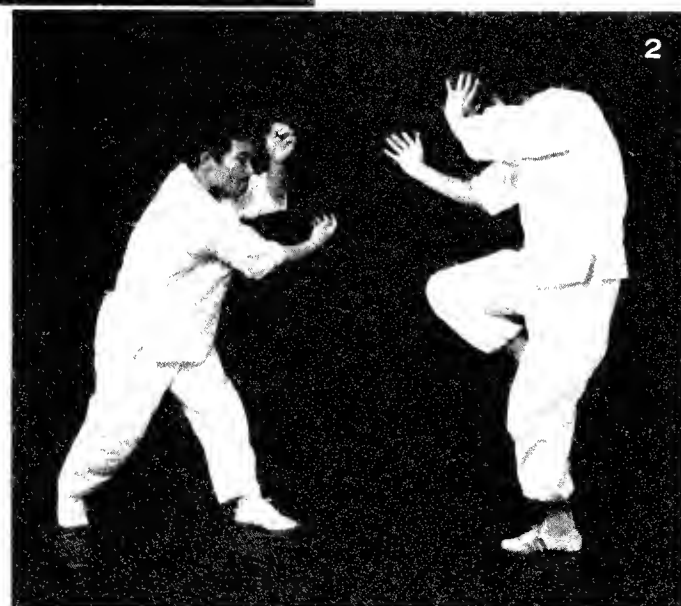
You and the opponent are facing each other in the positions shown in Fig. 1. He attempts a thrust, and you block his fist and force it away with your right arm (Figs. 2 and 3). Next, as you defend yourself from his roundhouse kick with a sashi-te, suddenly thrust forward with your entire body (Figs. 4 and 5). For the sashi-te, see p. 72.





You and the opponent are standing in the positions shown in Fig. 1. The opponent tries a right front kick, which you dodge (Fig. 2). He then tries a left front kick, and you dodge it as well (Figs. 3 and 4). By the time his foot has returned to the floor, you must be in the limits of his defense (Fig. 5). When the opponent tries an attack with the right seiken, you block it with a nukae-te and attack him (Figs. 6 and 7). In this kind of practice, it is imperative to remember that an attack with the fist always follows the opponent's kick. Be careful of your posture and of the position at which you hold your eyes. Your arms must always be in front of you, as is true in the case of the hai.





From the position in Fig. 1, the opponent attempts a left front kick. Block this from the side with a mukae-te (Figs. 2 and 3). Making use of the force of his kick, raise his leg. At the same time, hook your left hand on his neck. Force him down by continuing to lift his left leg (Figs. 4 through 6). This technique must be used only when the opponent has leapt close and forcefully toward you. If you try to move into the opponent's limits of defense when he has tried a shallow kick, he will attack you with his fist. For the mukae-te, see p. 51.



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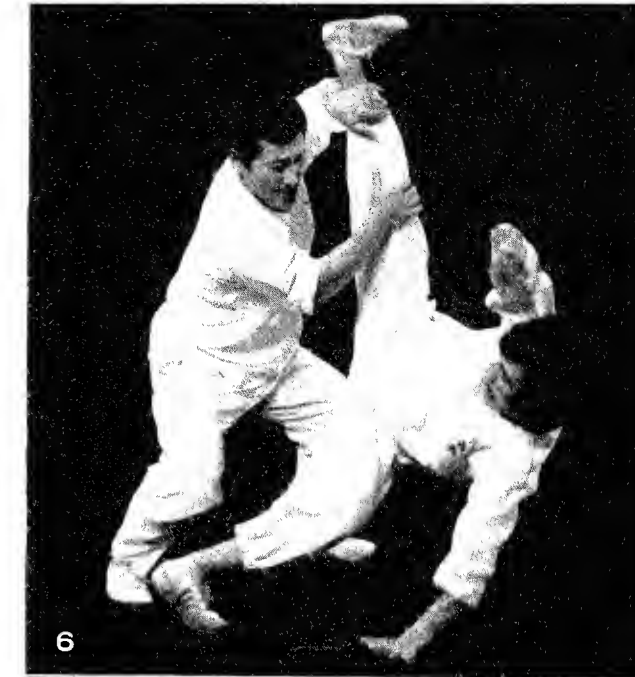
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From the position in Fig. 1, the opponent tries an attack to your face with his left seiken. Block this with a harai-te (Fig. 2). He will then try an attack with his right seiken; block this with your left mukae-te, by moving to the front (Fig. 3). He will take one step to the rear and will then attempt a front kick (Fig. 4). Block his feet with a mukae-te (Fig. 5) and, forcing him off balance, attack (Fig. 6). For the harai-te, see p. 61; for the mukae-te, see p. 41 and 51.





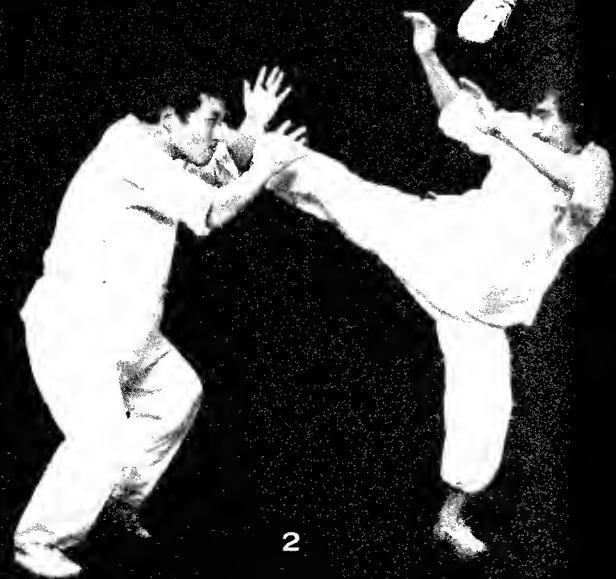
You and the opponent are facing each other in the position shown in Fig. 1. The opponent tries a left, upper (jodan), roundhouse kick. Lightly block it with a mukae-te (Figs. 2 and 3). Next, he will try a right roundhouse kick, which you must boldly block with a left sashi-te. Move into the limits of his defense (Figs. 4 and 5). Raise his leg higher than his elbow and force him down (Fig. 6). Pay special attention to the position of your right hand in the stage shown in Fig. 4. For the mukae-te, see p. 46; for the sashi-te, see p.72.



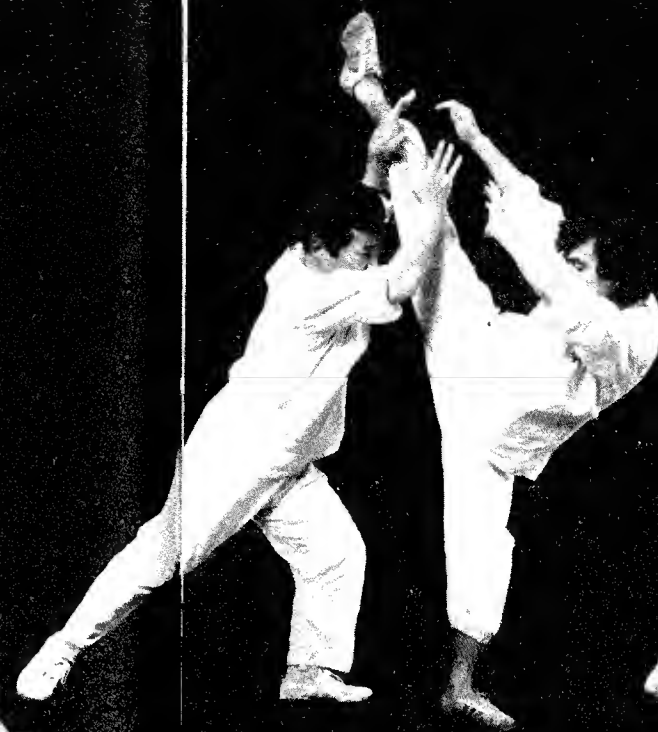
From the position shown in Fig. 1, the opponent attacks with a roundhouse kick, when you suddenly block and stop with a sashi-te (Fig. 2). Move forward as if you were trying to get under the opponent (Fig. 3). Send the opponent flying (Figs. 4 and 5). In this instance, you keep your body low to enable you to get under his kick. As you block the kick with your arm, boldly force the opponent's leg upward. This causes him to be thrown away from you. For the sashi-te, see p.72.



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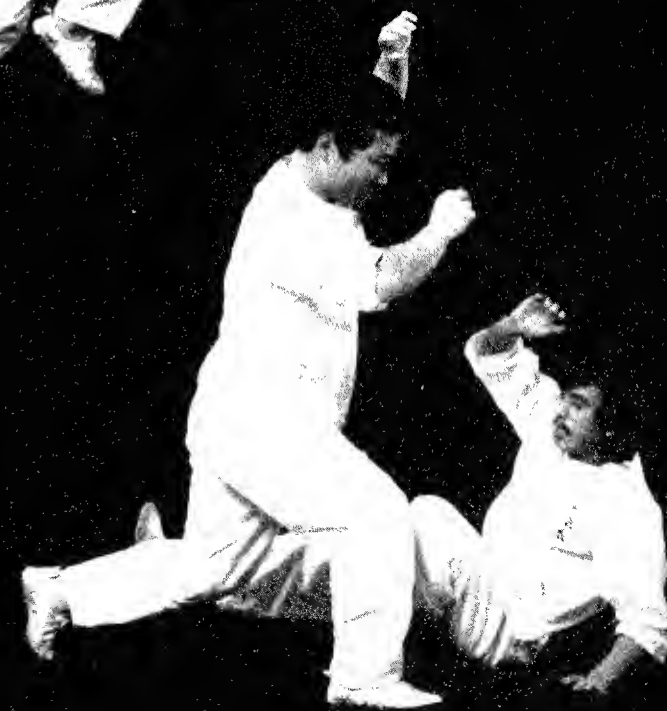
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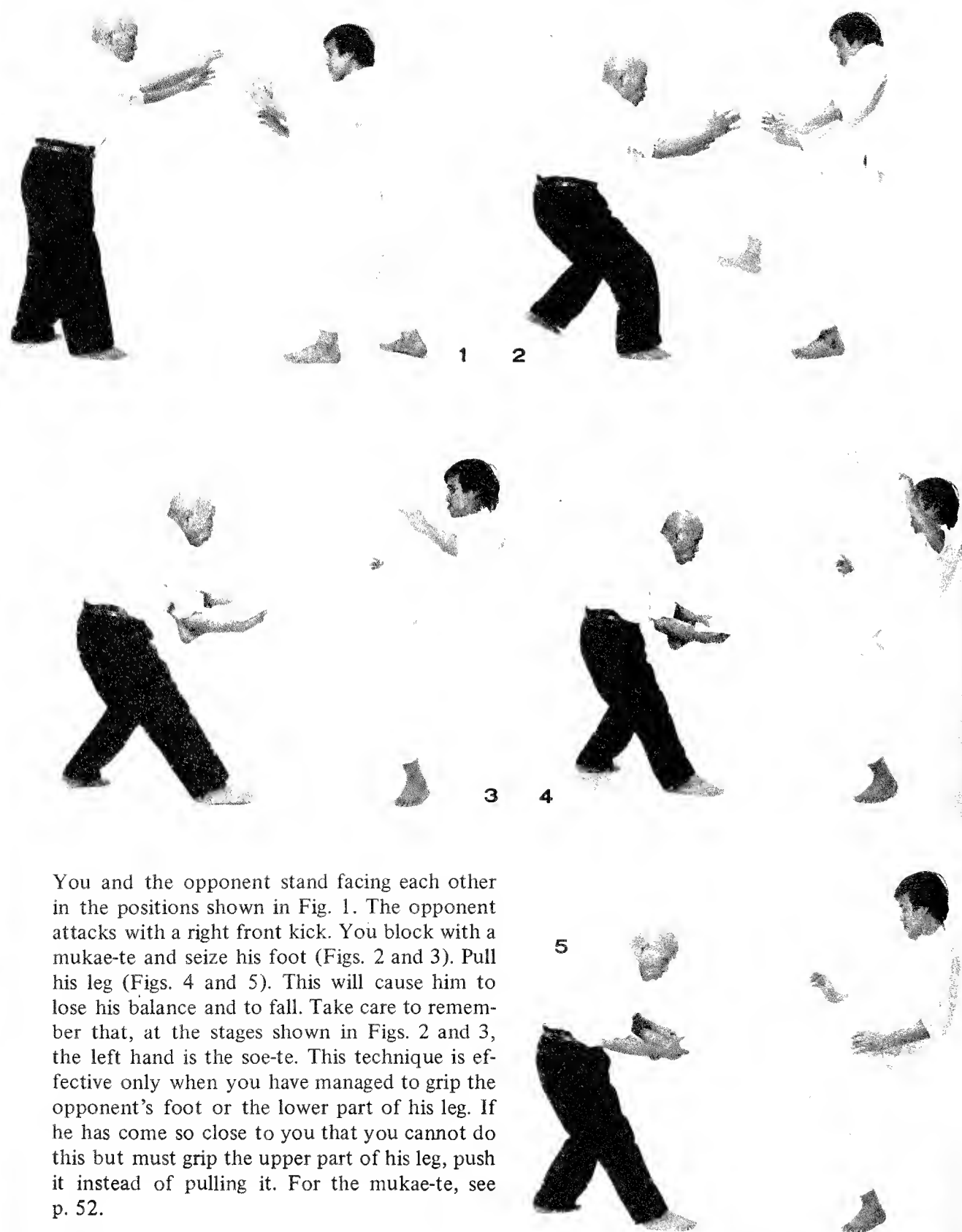
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You and the opponent are facing each other in the positions shown in Fig. 1. The opponent tries an attack to your face with the right seiken. You block this with a sashi-te (Figs. 2 and 3). Altering your position to the left, strike the opponent's face with a shuto (Fig. 6). For the sashi-te, see p.66.



From the position shown in Fig. 1, the opponent thrusts with a right seiken. Using a sashi-te, block this thrust (Figs. 2 and 3). Since he will be compelled by the force he generates to move still deeper (Fig. 4), wrap your left arm around his neck. At the same time, attack him with a right shuto (Figs. 5 through 7). For the sashi-te, see p.70.



You and the opponent stand facing each other in the positions shown in Fig. 1. The opponent attacks with a right front kick. You block with a mukae-te and seize his foot (Figs. 2 and 3). Pull his leg (Figs. 4 and 5). This will cause him to lose his balance and to fall. Take care to remember that, at the stages shown in Figs. 2 and 3, the left hand is the soe-te. This technique is effective only when you have managed to grip the opponent's foot or the lower part of his leg. If he has come so close to you that you cannot do this but must grip the upper part of his leg, push it instead of pulling it. For the mukae-te, see p. 52.

## Tanshu

Since the tanshu is performed by one person alone, it gives an excellent idea of the way that person has been training. It is therefore a fine method for revealing the extent to which the performer has mastered Taiki-ken. Of course, within tanshu there are places that differ entirely with the person performing them, and each person must discover the movement forms that suit his individual personality and body. This characteristic of the tanshu emphasizes a trait of Taiki-ken itself, for this is the martial art that is described as having, yet lacking, forms.

Ordinarily, the motions in tanshu move gradually from the calm to the highly active. The person performing the tanshu must keep in mind the idea that he is training his body while he imagines the presence of an opponent. For this reason, he must aim at a complete set of motions including all Taiki-ken techniques. He must sometimes use large gestures and sometimes small motions. He must include thrusts in his movements.

I think that what the following remarks say about the attitude of the hunter with a blowpipe and darts has bearing on the approach one must adopt toward Taiki-ken. The skilled hunter with the blowpipe matches his own motions to these of his prey. But more important still, he remains prepared to blow the dart from the tube even as he moves about. In short, he concentrates his entire body and awareness in his mouth, the part of the body that provides the compelling power for the dart. Furthermore, he must be charged with the power of ki.

Finally, I should like to urge you to pay special attention to the following points when you are executing tanshu.

- a. When you make attack motions, pay attention to the position of the soe-te.
- b. In hai movements forward and backward, always use natural strides.
- c. When you have made one daken motion, immediately either strike or pull with your arm again. Another Taiki-ken characteristic is the insistence that the second and third push or pull with the arms and hands when an opponent pursues spell either defeat or victory.
- d. Do not attempt more elaborate footwork than is actually necessary.
- e. When you move, your drive must be always directed forward. Do not forget the matter of drive when you move to the rear.
- f. Do not select a certain form and leave your body in it.



# Tanshu



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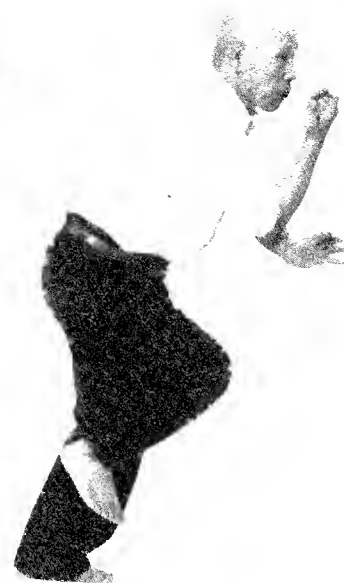




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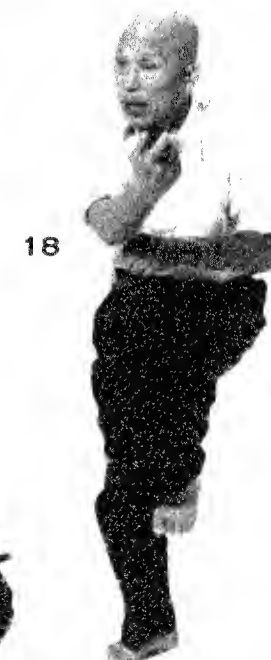
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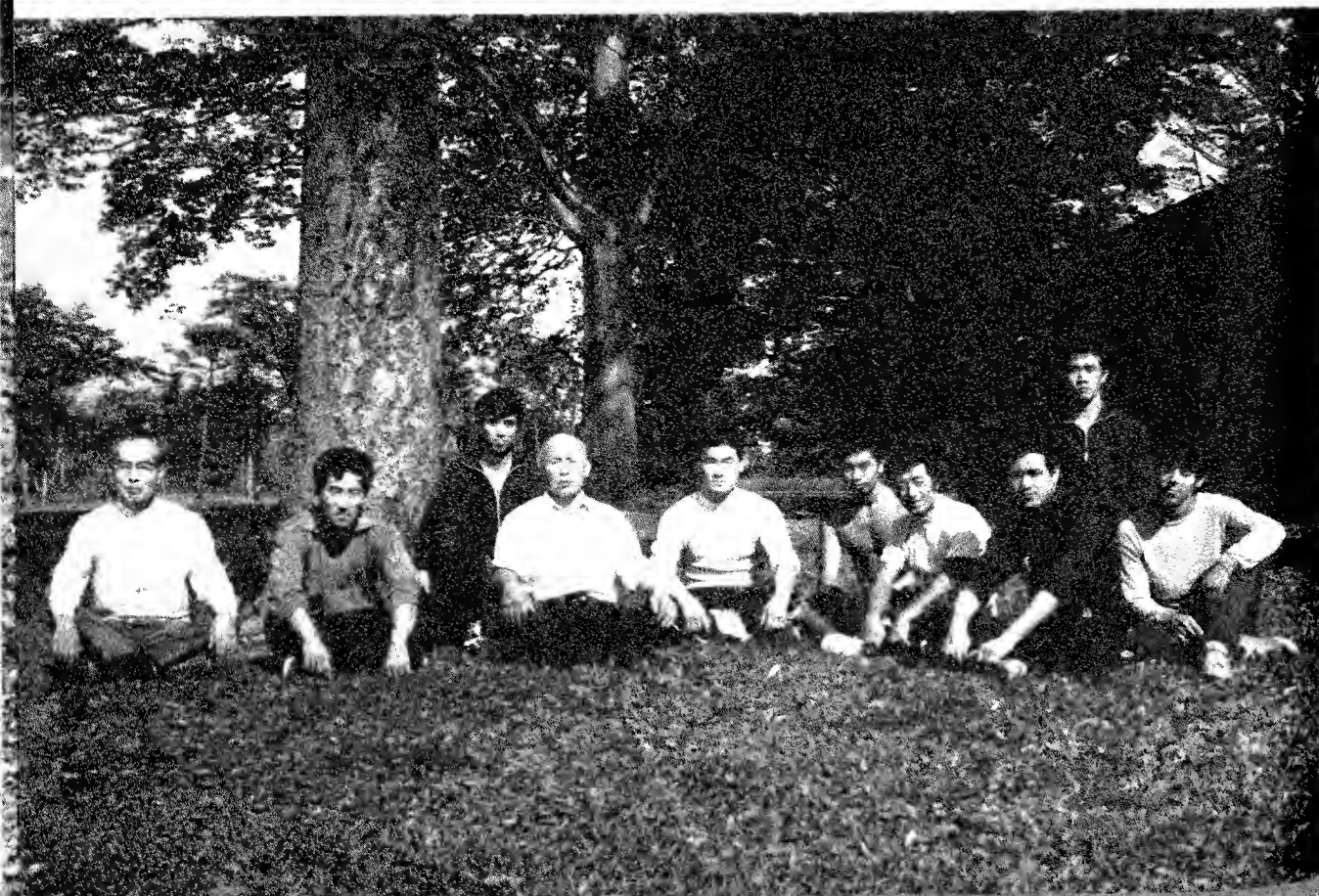
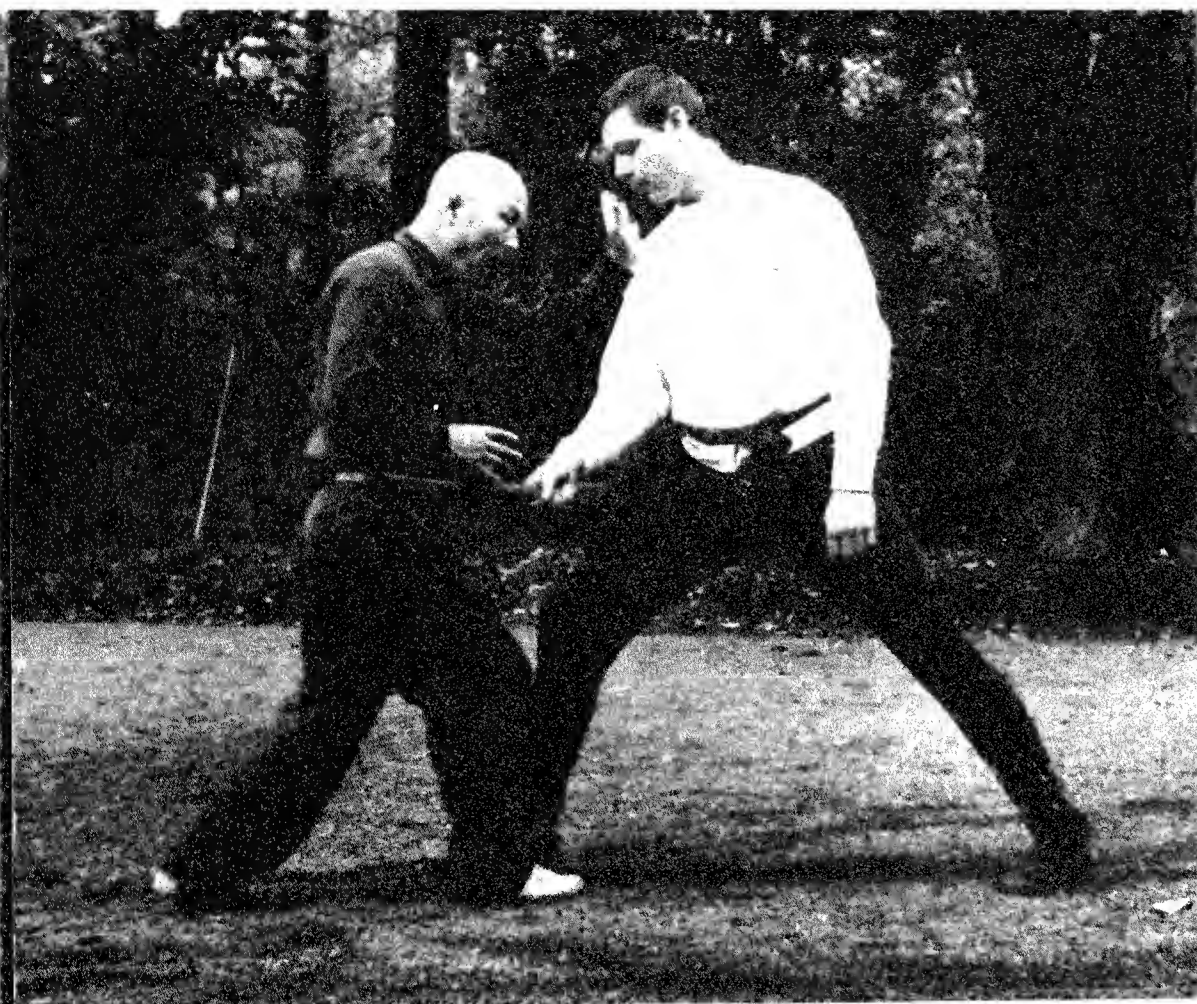


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manifestation essential. Other training methods include *kumite* (practice combat) and *tanshu* (a composite training method using everything learned in all other training methods). Throughout all of these training methods, one never uses the kinds of forms (*hsing* in Chinese; *kata* in Japanese) found in other martial arts. In actual combat, there is no way of knowing what kind of attack the opponent will attempt. Consequently, one must be capable of reacting accurately to all kinds of attacks. To develop this skill, Taiki-ken insists that each individual must train in a way that meets his own needs. This is the reason why Taiki-ken is said to be the martial art that lacks, yet has, training forms. Because this is true, mastery of Taiki-ken is not easily attained. This book offers the techniques and theories that the author and many of his students have found to be valuable in actual encounters with people from other martial arts.

#### About the Author

The author, who was born in Tokyo in 1903, studied martial arts from his childhood. By the age of twenty-two, he was a fifth dan in judo, a fourth dan in kendo, and a fourth dan in iai-do and had experience in many other martial arts. In 1931, he traveled to China on business. While there he met the famous Chinese ch'üan-fa master Wang Hsiang-ch'i. Engagements in combat with Wang resulted in total defeat for the author, who then and there resolved to study with this man. But, since it was not customary to accept students from other countries, Wang at first refused the author's request for instruction. After a week of insistent pleas, however, Wang relented; and the author began a course of study of Chinese ch'üan-fa that has continued until the present.

In 1947, after receiving permission from Wang, the author started his Taiki-ken school in Japan. He has continued study and training in that school ever since. Although it is called a school, Taiki-ken utilizes no training hall. The students are taught to follow the master's precepts and to train in nature. Consequently, the training sessions take place early in the morning in the forest of the Meiji Shrine in Tokyo. At present, the author shares his kempo theories and his skills and powers with a number of students sincerely devoted to studying true Chinese ch'üan-fa.